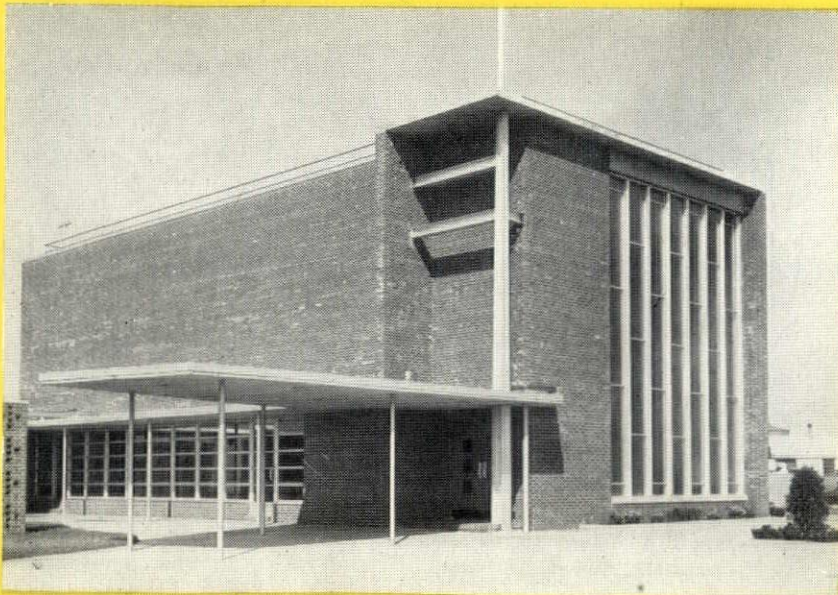


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EMPIRE STATE ARCHITECT



JANUARY - FEBRUARY

1956

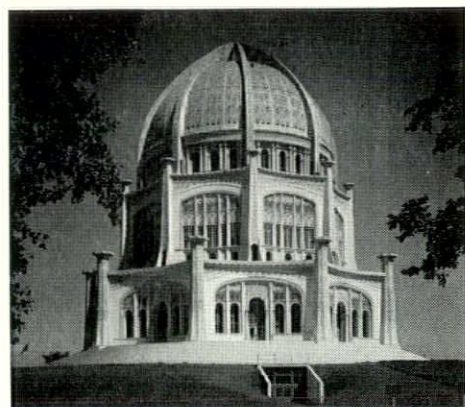
VOLUME XVI - NUMBER I



First Baptist Church, Long Beach, Cal. K.S. Wing, architect.



Bradford Church Monastery, Bradford, Vt. William Colleary, architect.

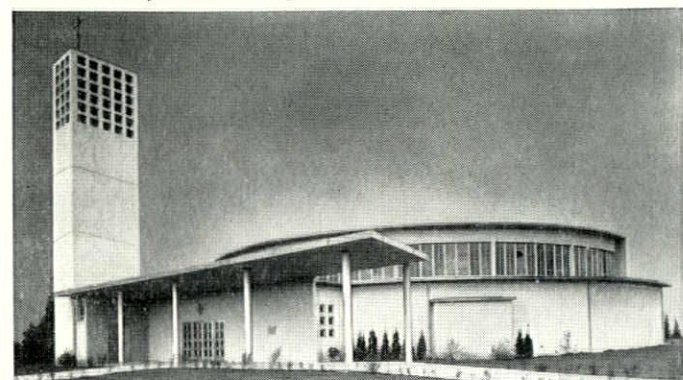


*Bahai Temple, Wilmette, Ill.
Louis Bourgois, architect.*



*Cathedral of the Holy Spirit, Bismark, N. D.
W. F. Kurke, architect.*

Church of Christ the King, Seattle, Wash. Paul Thiry, architect.



Holy Blossom Synagogue, Toronto, Canada. Chapman & Oxley, architects.



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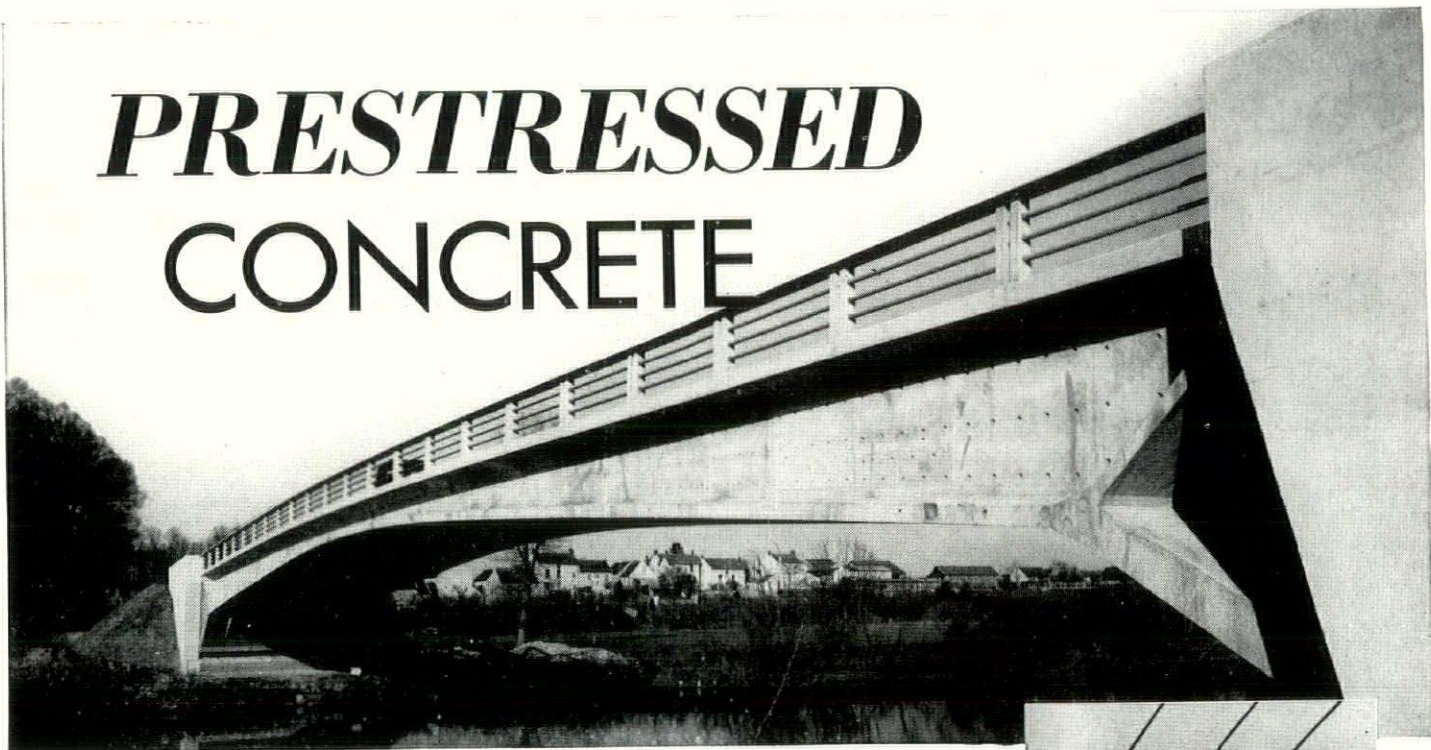
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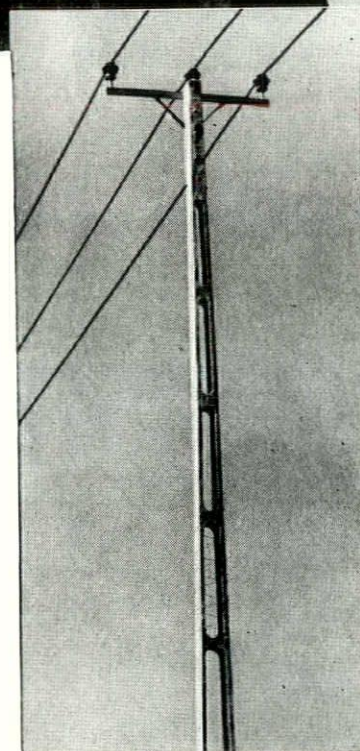
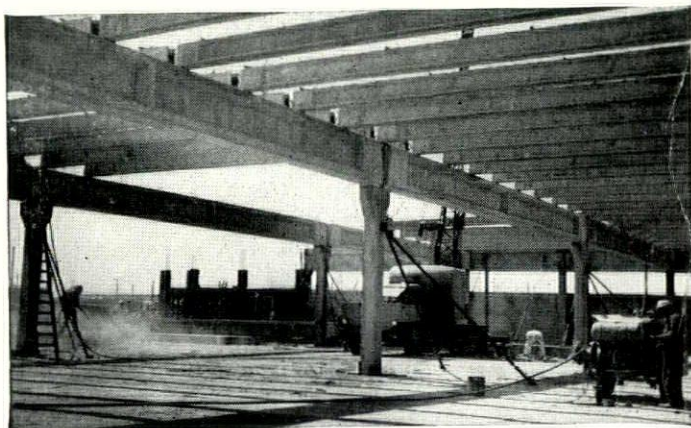
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December 7, 1955

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Ter Bush & Powell, Inc.
148 Clinton Street
Schenectady 1, N. Y.

Dear Dave:

On behalf of the New York State Association of Architects, I wish to extend our sincere congratulations on the occasion of your 50th anniversary, January 1, 1956.

We have been associated with you through our Association's Accident and Health plan since March 1948. This relationship, with its committee meetings and conferences, has always been pleasant and productive. Our plan, which currently provides income protection and additional benefits to 643 individuals, has paid more than \$188,000.00 in claims. It has been of great value to our members and our organization.

We look back with pride that we have helped to contribute to the success of your Agency. We look forward to the future with enthusiasm, believing that when men work and plan together great accomplishments are attainable.

Cordially yours,

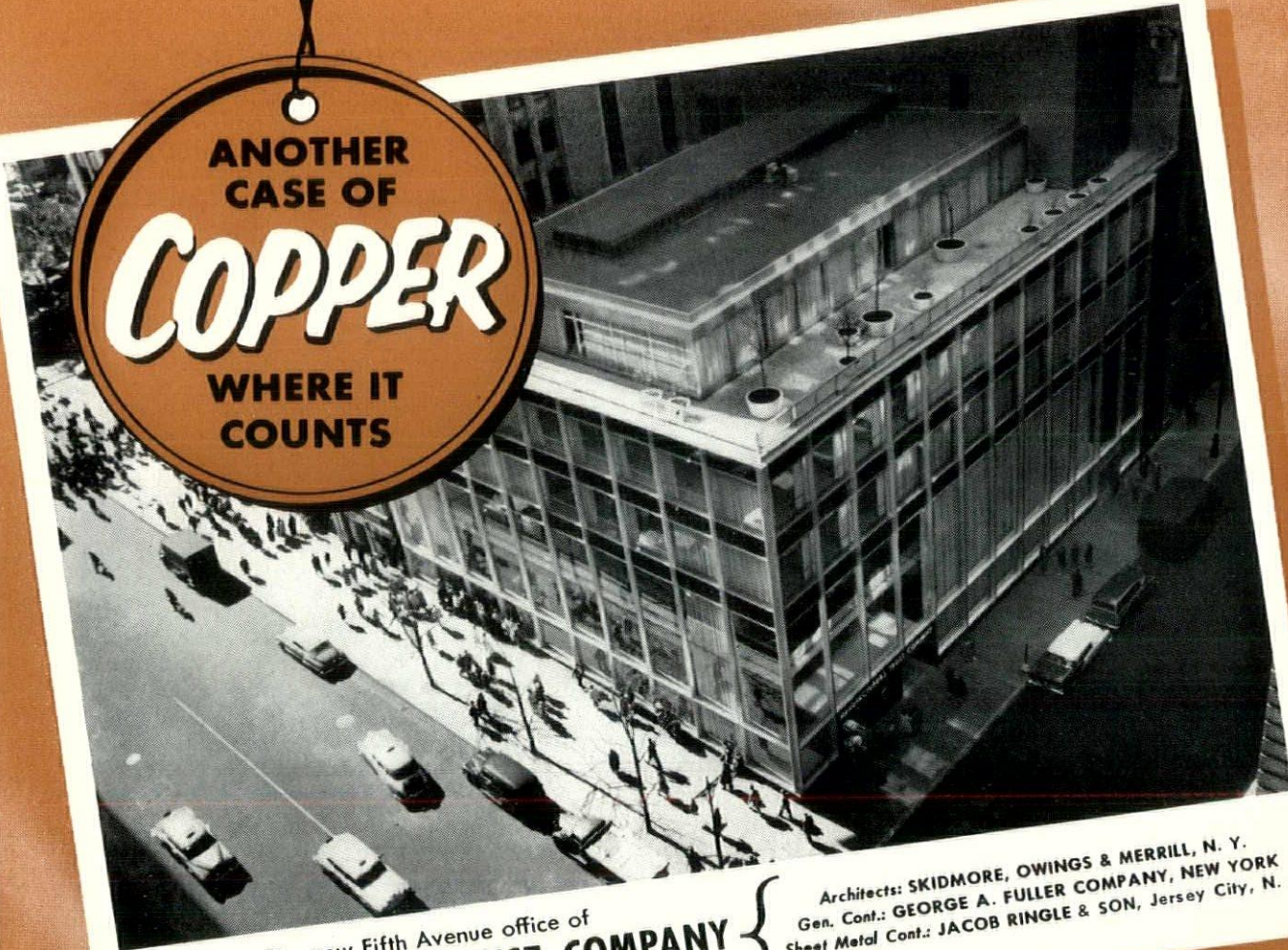


George J. Cavalieri, Chairman
Insurance Committee
New York State Ass'n of Architects.

GJC:mo

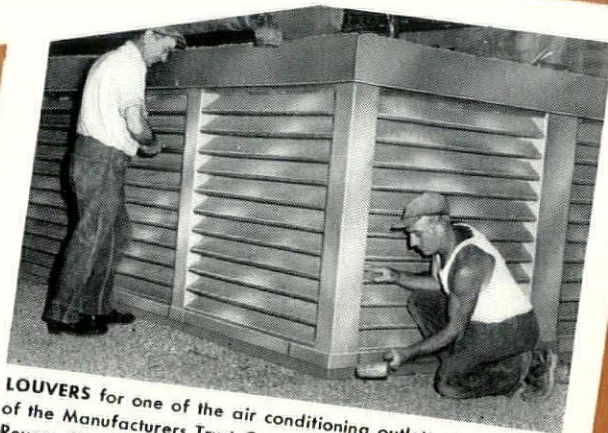
Thank you very much, George.
Dave

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CASE OF
COPPER
WHERE IT
COUNTS

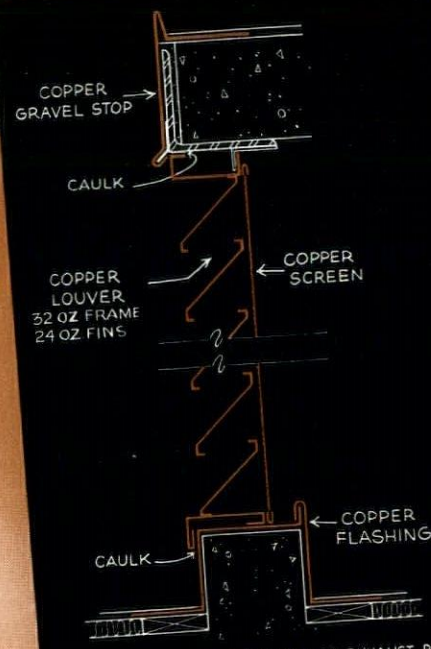


The new Fifth Avenue office of
MANUFACTURERS TRUST COMPANY
New York, N. Y.

Architects: SKIDMORE, OWINGS & MERRILL, N. Y.
Gen. Cont.: GEORGE A. FULLER COMPANY, NEW YORK
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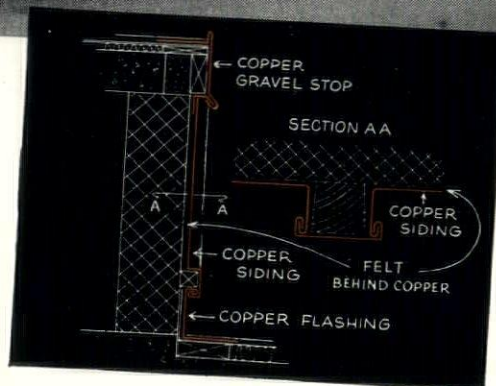
LOUVERS for one of the air conditioning outlets atop the roof of the Manufacturers Trust Company being finished off. 32 oz. Revere Sheet Copper was used for the frame and 24 oz. for the fins. Detail shown at right.



DETAILS OF COPPER LOUVERS FOR EXHAUST PLENUM



MONITOR OF REVERE LEADTEX #15 COPPER of batten seam construction which houses the air conditioning ducts in the Fifth Avenue office of Manufacturers Trust Company. Of enduring, "ageless" copper, the centuries-tested metal, it will not rust, rot or deteriorate, seals against weather damage. One of Revere's Technical Advisors worked with the architects in the design of this monitor. Detail at right.



● In describing this drastic departure in banking institution design, Horace C. Flanagan, President of Manufacturers Trust Company, said, "The architecture of this bank, departing from the classic design of the past, uses to advantage the latest in form, construction and materials."

Among those materials is copper, not only man's oldest metal but in modern designs, such as this, man's newest metal, too. From its use on the 6-ton decorative screen of copper, nickel and brass to the flashing and monitor on the roof, the "ageless" metal copper stands ready to serve through the years without rotting, rusting or deteriorating.

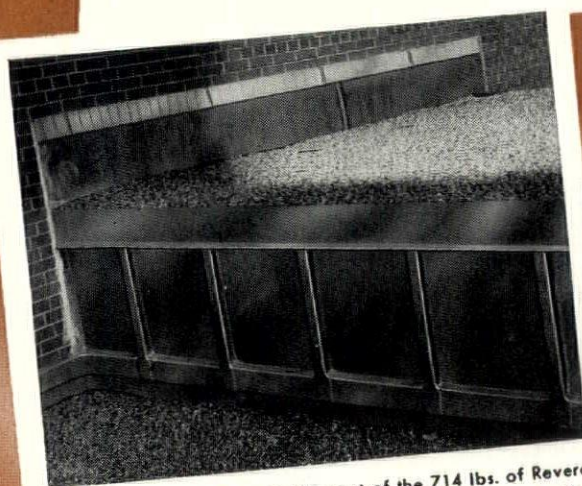
In order to blend more perfectly with the off-white glazed brick used on the exterior of this great building, the architects specified Revere Leadtex #15

Sheet Copper. Revere Plain Sheet Copper was also used where color was unimportant. Altogether some 20,000 lbs. of copper were used.

One of the advantages architects will find in working with an organization such as Revere is a wealth of experience that can be a great help to them in many ways. In this particular instance one of Revere's Technical Advisors had the good fortune to be able to work closely with the architects in the design of the monitor which you see in the photograph at the top of this page. The architects and contractors were well pleased with the design which resulted from the Revere man's suggestions.

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AT TOP OF PHOTO YOU SEE part of the 714 lbs. of Revere Keystone Thru-Wall, 3-Way Flashing used where monitor joins main wall of building. Weather is kept in its place (outside) with enduring Revere Copper Flashing on the job.

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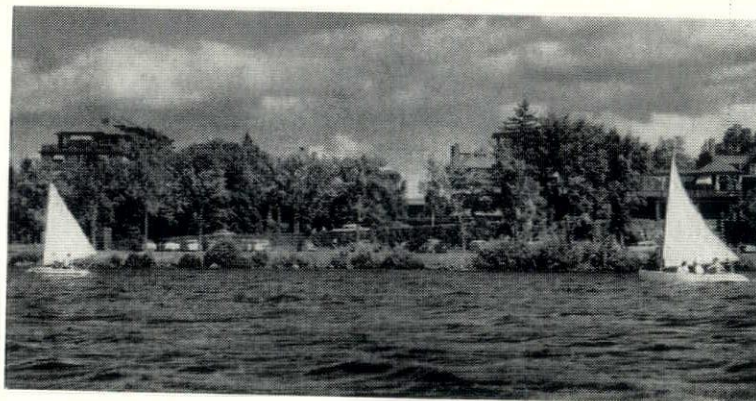
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Lake Placid Club

Lake Placid, New York

October 25-26-27



Sailing on Mirror Lake, with the main buildings of the Lake Placid Club in the background.

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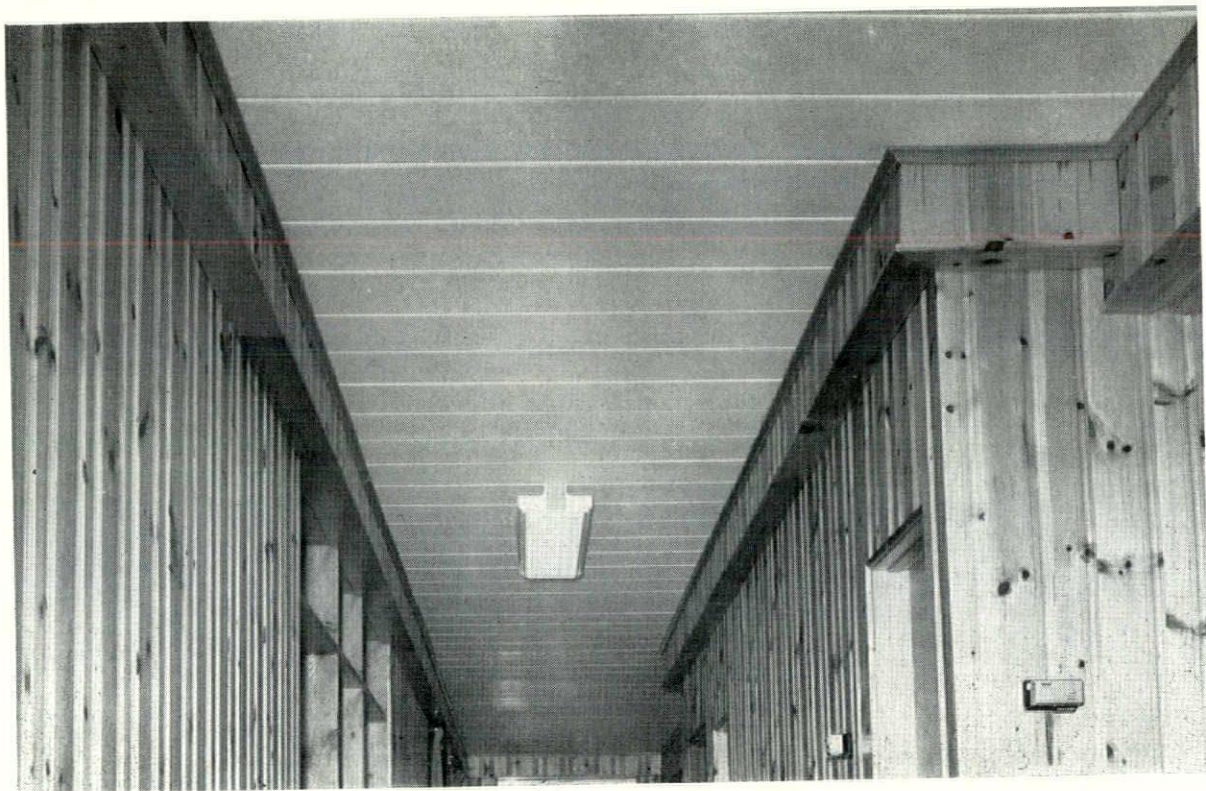
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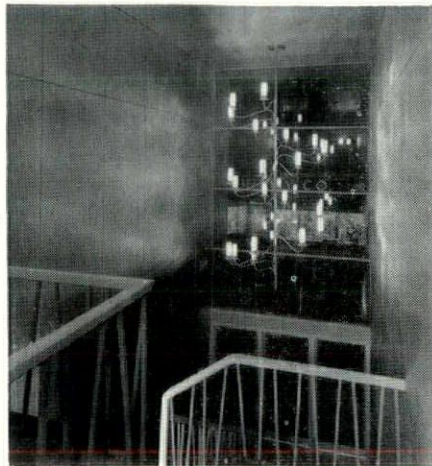
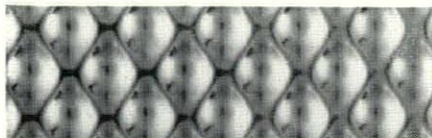
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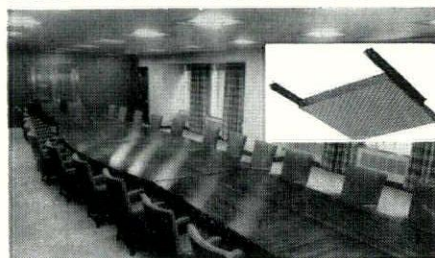


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SHERATON-TEN EYCK HOTEL

ALBANY, NEW YORK

FRIDAY, OCT. 14, 1955

SEMINAR: "The Young Architect's Future"

SPEAKERS:

Two students

Carlos Pons
 Class of 1955, Syracuse Univ.
 Joseph Hnatov
 Class of 1952, Pratt Institute

Two Practicing Architects

Robert Hutchins
 New York Chapter
 James W. Kideney
 Buffalo-Western N. Y. Chapter

Two Educators

Olindo Grossi
 Pratt Institute
 Walter Taylor
 A.I.A. Education Director

MODERATOR:

Donald Q. Faragher

Mr. Faragher opened the Seminar and asked for schools represented. They were as follows: Cornell, Syracuse, Troy, Pratt and Columbia. After welcoming those attending, Mr. Faragher limited each speaker to ten minutes to be followed by the "question and answer," or discussion period.

MR. WALTER TAYLOR, the first speaker, pointed out that Architecture is not only the study of social sciences, but should include the human element as well. More study should be made of physiology, psychology and human reaction to creative environment. Part of the educational job is to understand the human being better socially and physiologically.

MR. OLINDO GROSSI assured the practitioners that the heads of schools of architecture in this State take their jobs very seriously. The present school curriculum requires a minimum of five years' study related to general or cultural subjects, and one and one-half to two years of free professional work. At some schools, cultural or general work must be completed before professional work is begun. Subjects included are: English, math, physics, fine arts (tied in with history of architecture), structural design and abstract design.

This is similar to the program at Pratt Institute, but the burden of education is placed on the student. The work is done in teams as there is a definite need for young men to learn how to work together. Students can often learn as much from

each other as from their teachers, and should be exposed to the impact of industrialization and know what it means. A great deal more is now being taught of town planning, development of civic areas, etc.

Practitioners can develop new detail and structural forms, but should bring their real problems to the schools and help the schools work out the problems. The practitioner can give to the young man a base and a start and hope he will continue, when his schooling is completed, to welcome architectural progress. A great many architects, Mr. Grossi continued, should take advantage of certain university facilities which would give them a chance to learn more.

There is a lot to be covered and the faculty at Pratt Institute approaches the job with sincerity and seriousness.

MR. CARLOS PONS expressed gratitude for his education in architecture at the University of Syracuse as he feels it has a well-rounded educational program. It was his belief that after getting out of school he would be doing details only. However, he also wanted to learn and realizes he is now in the process of learning and always will be. It is very difficult, Mr. Pons feels, to find an office in which a beginner can get the training he is now getting; that is, responsibility of a job, conferences and follow-up with the client, etc., supervised by the experienced veterans to correct any mistakes. Responsibility given to the beginner is important to him, and although a great deal is learned in school, it is the actual experience given the beginner by the architect which will make architecture a better profession.

Mr. Pons recently attended a meeting in a neighborhood town and was impressed to see active public participation by a town committee in building and zoning control.

The fourth speaker, MR. JOSEPH HNATOV, after leaving Pratt Institute with a Bachelor's Degree in Architecture, found most of the firms were hiring specialists. However, all the interviewers were courteous and tried to be helpful. While looking for a suitable opening, Mr. Hnatov heard of a small firm in Long Island where he met Mr. Henry T. Aspinwall, his present employer. After showing him drawings, etc., made while studying at Pratt Institute, Mr. Hnatov was hired.

His experience has included residential, church, school, industrial and commercial jobs and he has also done some alteration work. Other preliminary work done with his employer's criticism and direction: working drawings, detailing, specifications, lists of bidders, etc. Mr. Hnatov has learned things that are essential on drawings and those which are superfluous, which helps him to do a quicker and better job. When things are going at a leisurely pace, employees are allowed to "stew" over their problems without the employer's advice and only through "stewing" over a problem, can one appreciate the solution.

Regarding his future plans, Mr. Hnatov feels he can use more schooling and would like a Master's Degree in Architecture, learn more about design and theory and quick assembly methods. The courses he took at Pratt have been helpful in every respect. However, he suggested he might like to stretch the last two years of school over four years and attend classes half the time and work half the time, in order to dovetail the ideal with the practical.

MR. ROBERT HUTCHINS stated it is necessary for practicing architects to maintain a youthful attitude and that the student of architecture must have the sincere desire and ambition to be an architect. The temptation is great for the beginner, he said, to take a job with security — pension plan, bonuses, etc. — but this is not architecture and later it is hard to leave because of family and other responsibilities. He pointed out that there is a definite need for young men in the offices and there is no office today which is worth anything that doesn't need young men. It isn't always practical, however, to turn over the responsibility of a job to a beginner as there is an actual obligation to the client to give him the best job possible and the young man does not have the necessary experience. Mr. Hutchins closed his remarks by pointing out there are two primary things necessary in a young architect: (1) energy, or the willingness to work, and (2) a sense of responsibility.

MR. JAMES W. KIDENEY brought out that many of the criticisms of architectural education now prevalent were appearing in the press approximately 35 years ago, which indicates that this is an ever-occurring problem. It is necessary, he said, for established firms to find some way of economically bringing in a young graduate and giving him the experience he needs. There is going to have to be a recognition on the part of the architect and the graduate that his first years out of school are just as much a part of his education as those years spent in school. Whether or not working drawings are drudgery, it is the way an architect puts down on paper the ideas he has in mind and young men should have experience in working drawings, design, supervision, specifications and office practice as graduates are required to have three years' experience before examination for license.

MR. WALTER TAYLOR again spoke, on behalf of the Institute of Architects, (more)

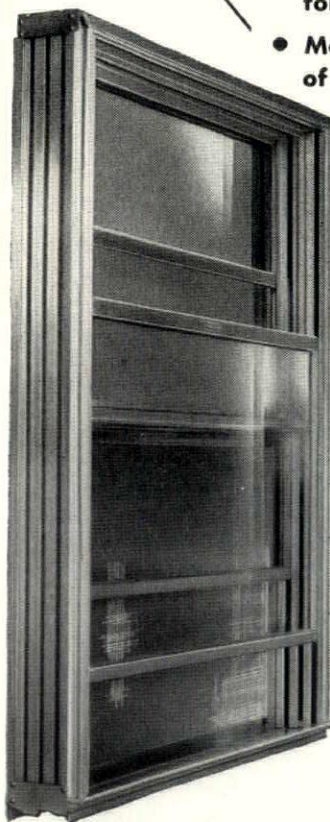
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stating that the Institute is very much concerned regarding the young men just getting out of school. He said that there is now being printed in Washington a log book in which an architect in training will record his name, and the hours put into each phase of work. The Advisory Committee of the Chapter will assemble the record, the employer will verify the records noted, and the adviser will check this record to make sure the trainee is getting the correct experience. This will be put on a trial basis in a few states in the very near future, and it is the Institute's hope to run it nationwide by next year.

Mr. Taylor said an effort is being made to stimulate everyone to do more in post-graduate training as it is the responsibility of the profession to provide for young men.

Upon completion of Mr. Taylor's remarks, there followed a discussion period:

QUESTION: (by student of Mr. Taylor) Is the National A.I.A. doing anything to interest high school students in architecture?

ANSWER: Now on a trial run in Texas is a manual for teachers in the public schools from primary grades through high school which promises to be very

useful. There is also a new guidance book now being prepared.

QUESTION: (by student of Mr. Taylor) Regarding the program of credits, what effect will it have on the licensing of a student?

ANSWER: If you are referring to the log book, this is not yet official, but it will be useful to the Board to show exactly what experience a young man has had. This record will be kept by the student himself.

QUESTION: (by architect of Mr. Grossi) Is anything being done to teach students what to charge; that is, fees?

ANSWER: The students are given an A.I.A. fee schedule, but we don't do very much on fees.

QUESTION: (by architect of Messrs. Pons and Hnatov) Have you learned anything about the matter of charging fees?

ANSWER: No, not at the present time. Mainly, it is presumed, because we do not now have much direct contact with the client.

QUESTION: (by student of Mr. Hnatov) Our classes are not directed in such a manner so as we know exactly where we are going. Is it the student's place, when he graduates, to keep architecture moving in its current trend?

ANSWER: The first step should be a free impression. Beginners should be given a chance to express themselves and any new ideas they have in mind, and also be given a chance to prove themselves.

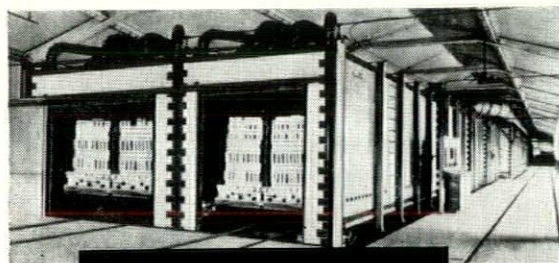
The following statement was then made by an architect in the audience: Architecture is as much an art as it is a science. Technologies are the easy way out. Science is easy and art is hard. Technologies are only a means to an end, but architecture should have deep human and spiritual breadth which all should develop.

QUESTION: (by architect of Mr. Faragher) Regarding the examination for these young men, why can't part of these examinations be included in their studies?

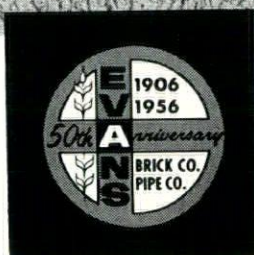
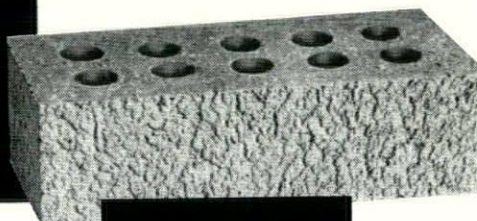
ANSWER: The four day examination is a difficult one and is now given on Monday, Wednesday, Thursday and Friday. Tuesday, which is the day after the design problem, is a free day during the four day examination.

As there were no more pertinent questions, Mr. Faragher called on Mr. Cy Tucker who had a message from the Institute. Mr. Tucker stated he had samples of the log book of experience which could be seen. He said that the material expressed at the Seminar was exceedingly to the point and in order to avoid confusion, he had nothing further to say.

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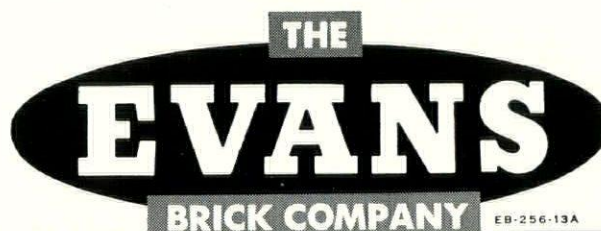


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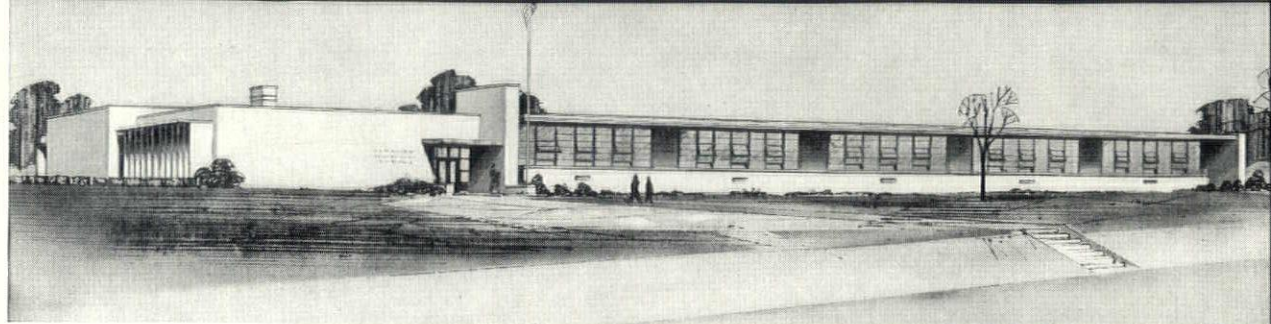
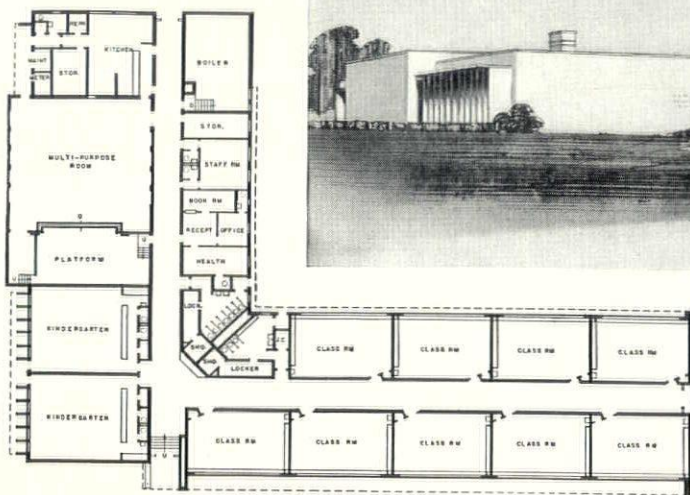


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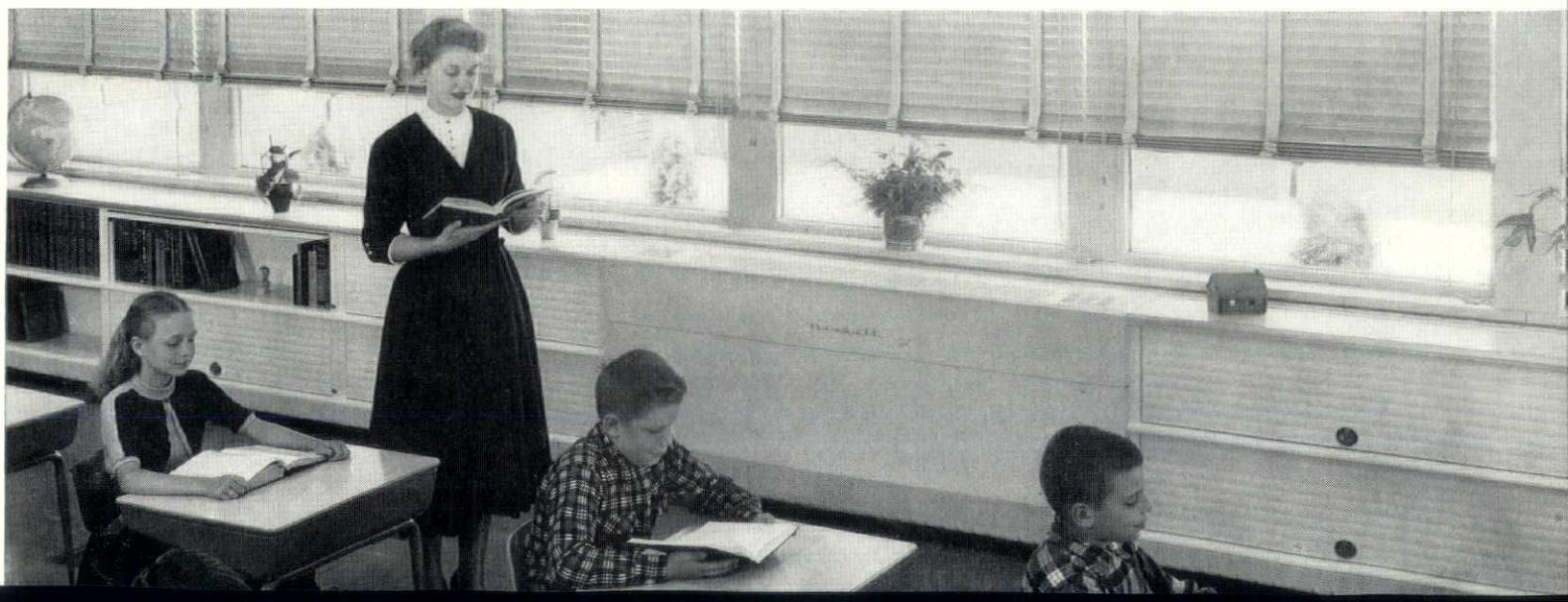
hot-water system. This reduces the size of pipes and pumps and permits the Wind-o-line tubing to serve as the supply and return piping for entire classroom wings—thus eliminating mains, costly pipe trenches, coverings, and runouts. The total saving of the Nesbitt System over the construction, equipment and installation costs of a conventional system employing pipe trenches and runouts frequently amounts to 20 per cent—and here in Wooster, the saving was sufficient to rule out even hot-air heating!

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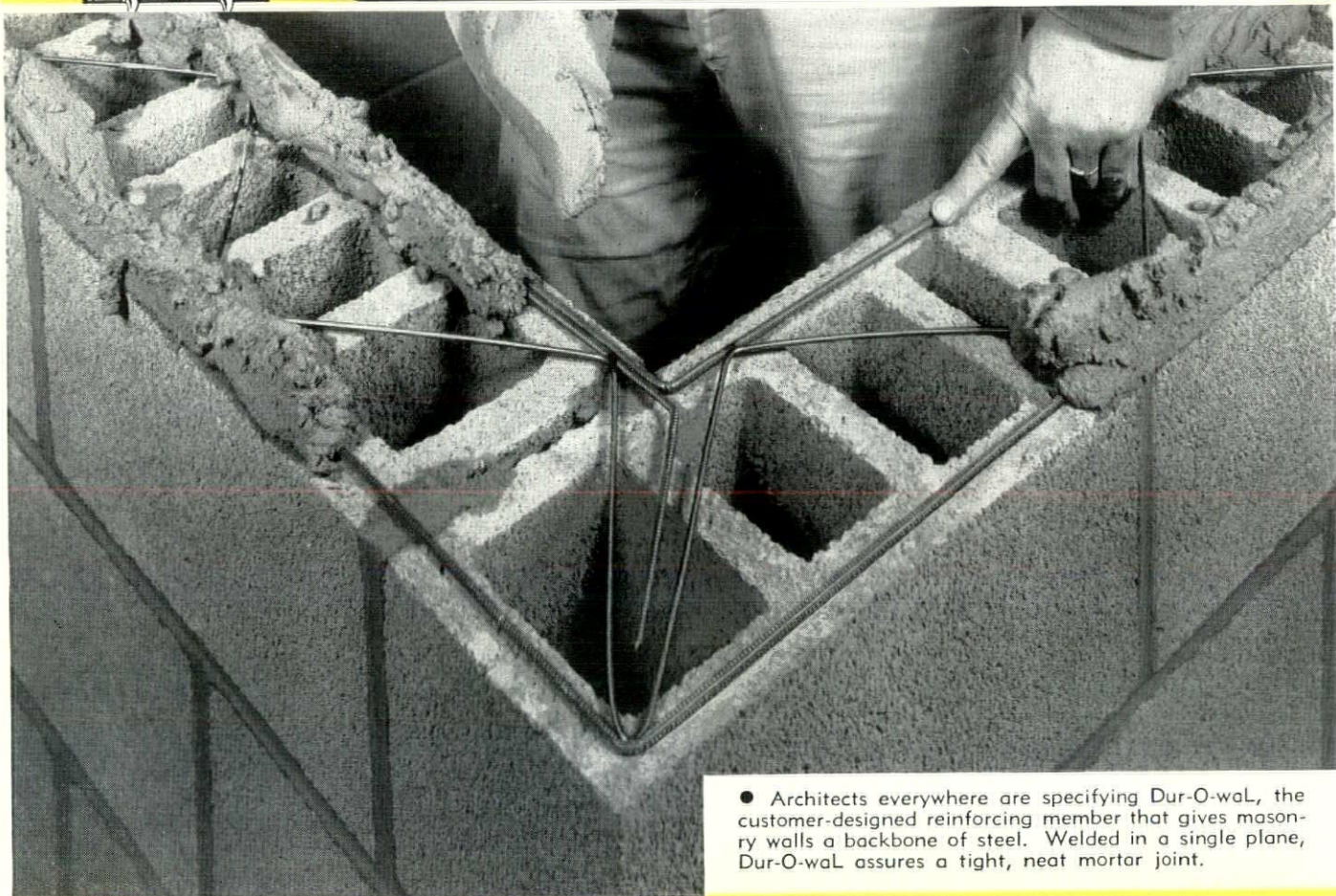




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COBBLESTONE MASONRY

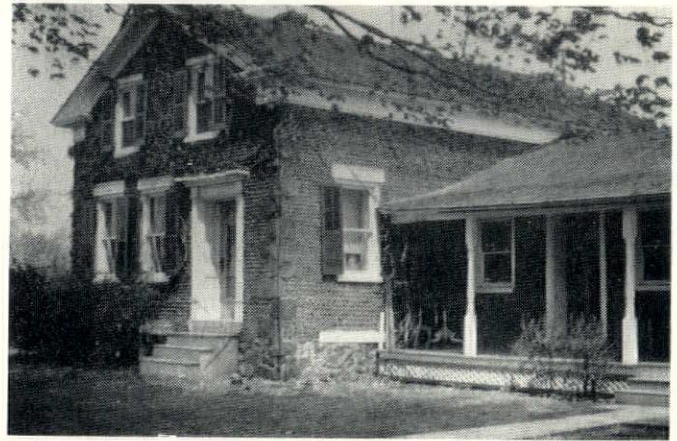
BY CARL F. SCHMIDT, A.I.A.

Until about two decades ago cobblestone houses were accepted by up-state New Yorkers without much thought. The fact that here developed a type of masonry structure of unique beauty and interest was never realized except by a few people. This attitude has changed to one of interest and appreciation.

For travelers from beyond this region, however, the cobblestone buildings have the interest of the unusual, since, with but few exceptions, this type of masonry wall is not found elsewhere in our country. There are a number of cobblestone houses in Ontario, Canada, Illinois, Wisconsin and Michigan as well as one in Vermont. In most localities, the first examples of these houses were erected by people who had migrated from the New York State cobblestone area.

Generally, we can say that Rochester is about the center of the cobblestone region. If we draw a circle, with a radius of about sixty miles, using Rochester as a center, we would include about ninety percent of all the cobblestone buildings.

There was no particular secret about building this type of wall—using small stones laid in horizontal rows. Masons have used small stones to build walls for



The Kelly-Burlee House, located east of Sodus on Route 104, is an interesting example of Late Period cobblestone masonry. The stones are all carefully selected lake-washed red sandstones.

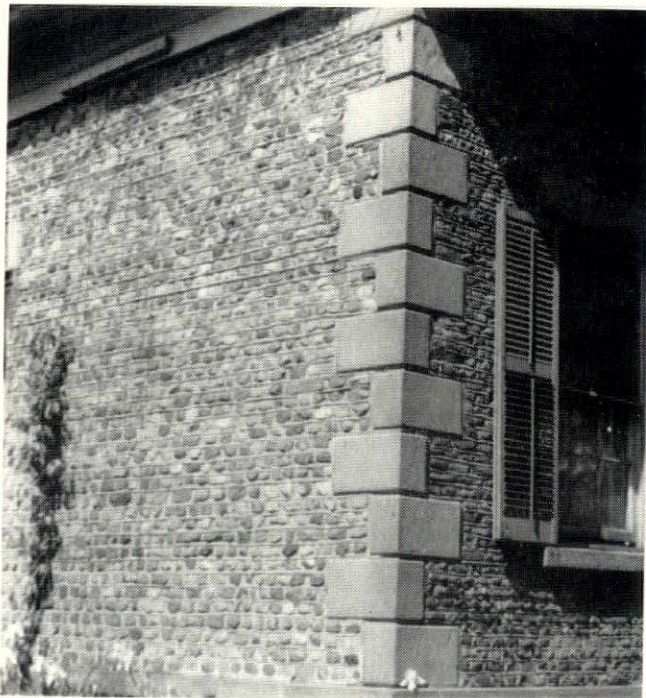
centuries. Some of these examples, particularly those in France, closely resembled the early cobblestone work in this area. Also in England walls were built of small stones called "flint-heads" which could have been the source of inspiration. Probably we should lean to England as the source, since none of the names of the masons that have been recovered are French. Most of them are English.

In this locality the first cobblestone walls were built of fieldstones dropped by the glaciers that once covered New York State. The stones were of various sizes, shapes and colors, roughly laid in horizontal rows with more or less of a flush mortar joint. The edges and faces of many of the fieldstones were rounded by the action of water and some of the rounded surfaces projected beyond the plane of the mortar joint. But, generally, the face of the wall was a flush or flat surface.

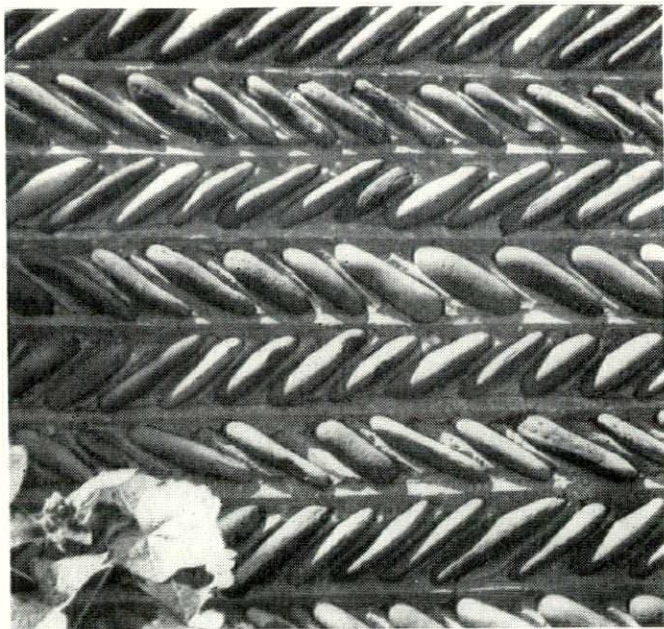
Soon after the first cobblestone houses were erected, some mason, or masons held the trowel at an angle to form the horizontal mortar joint and here and there for short distances, formed a flat "V" shaped joint, the sharp edge or point of the "V" forming the outward edge.

In this type of joint, although the outward edge and the face of the stone are in the same vertical plane, each stone appears to project from the wall. In the sunlight the rounded face of each stone will have its highlighted and shaded area and will cast a shadow on the horizontal mortar joint. The effect is like the paintings of some of the early modernists, myriads of light dabs of color that vibrate in the light.

The development of the horizontal mortar joint,



An example of Middle Period work. The front of the house is laid up of smaller fieldstones, five courses per quoin height. On the side the mason used larger and more irregular shaped fieldstones laid four courses to the quoin height. The stone work on the side of the house is laid in the manner of the Early Period.



A large scale herringbone pattern of the late Middle Period. The stones are from four and one-half to six inches long with a very wide flat "V" joint.

and the embellishment of the vertical joint between the cobblestones, is just as important as the development of the laying and the selection of the stones.

Once, this type of masonry started, it spread very rapidly. There are usually several reasons that influence a certain type of architecture or construction to develop in a particular locality and this was true of the cobblestone house.

New York State was once in the path of the glaciers that passed over Greenland and Canada. The masses of ice, as they were forced southward, picked up great quantities of earth, stones and boulders, and deposited them over most of the surface of the state as the ice melted.

The stones were a great source of trouble to the early farmer trying to plant and cultivate his fields. Many of these stones were laboriously gathered and built into miles of dry-stonewall fences. Tons of these stones were used to build foundation walls for houses and barns. But the availability of the material alone was not the only reason for the cobblestone masonry in this locality, because there were many localities where stones were abundant, but no cobblestone houses were built. To build the hundreds of cobblestone buildings required many more masons than are normally needed to build the foundation walls and to do the plastering for the wood frame buildings. During the cobblestone period masons in this locality were plentiful.

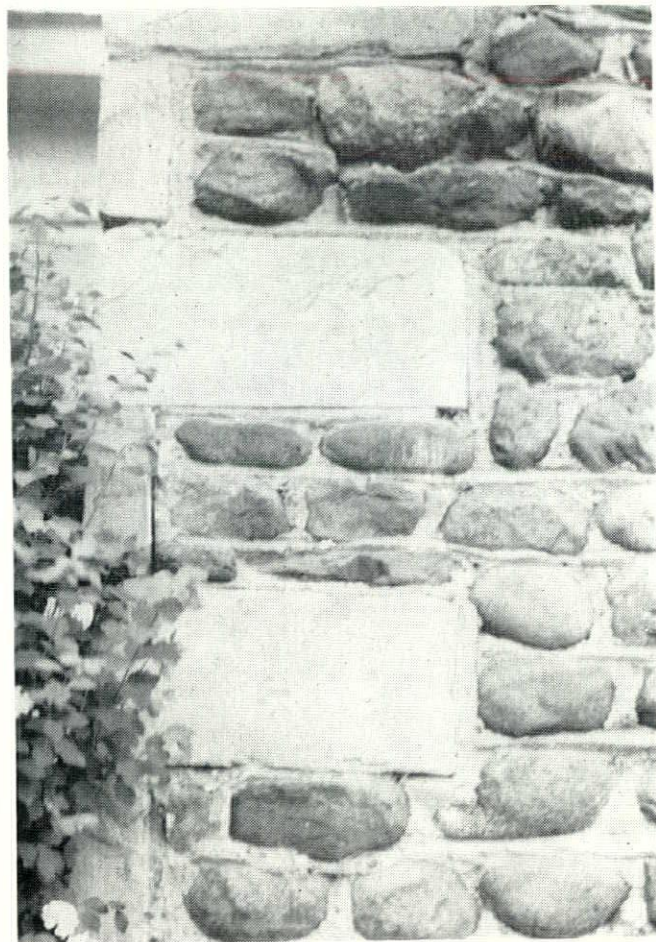
When the Erie Canal between Rochester and Buffalo was surveyed the engineers discovered that in many places it would be necessary to excavate for the canal through sandstone beds. They decided to build the locks and bridge abutments of this material. After construction started the contractors realized many

more masons were needed to complete the canal within the specified time. Hence, they advertised for masons in New England and Pennsylvania. After the completion of the canal many of these imported masons made western New York their home. Consequently there were more masons compared to carpenters in this area and they needed mason work to supplement their farm income.

In this locality, between 1825, when the Erie Canal was completed, and 1860, when the Civil War began and wages increased, conditions were ideal for this type of construction. There was a surplus of masons, stones covered the fields, and gravel pits made by the receding glaciers, provided sand for the mortar.

Children could be employed to gather the stones from the fields and they sorted and sized the stones by dropping them through a hole cut in a board or through an iron ring called a "beetle ring." The various sizes were arranged in piles ready for the use of the masons.

Also, a cobblestone wall required no painting and was a fireproof wall. Fire, at that time, was one of the most dreaded calamities because they only had the

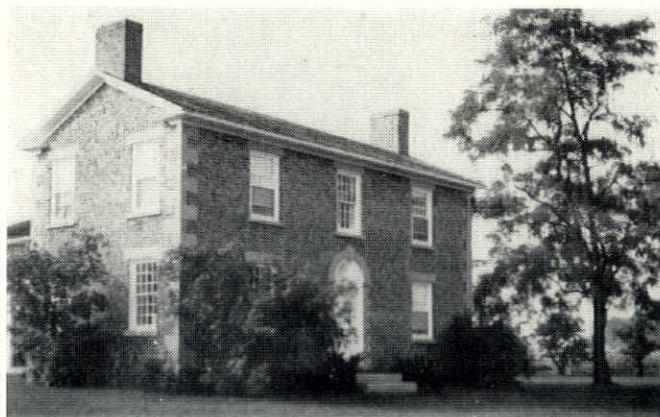


A masonry wall of the first half of the Early Period built up with fieldstones of various shapes, sizes, and colors. The horizontal joint often narrows as it weaves around the larger stones, but the mason emphasized the joint by building up a "V" shape here and there. He made no attempt to mould or embellish the vertical joints between the stones.

"bucket brigade" made up of neighbors and the water from the pump to fight the flames.

James Chase, whose uncle Isaac Chase, built the Chase House on Manitou Road, related that his uncle paid him ten cents a day when he was a little boy to gather stones from the lake shore as well as from their farm. Another man recalled how they looked forward to the holding of "Bees" when old and young from the neighborhood would gather at the farm of the man expecting to build a cobblestone house and they would all participate in gathering and sorting stones. Later they would sit down to a real "old-fashion" farm supper followed by music and dancing.

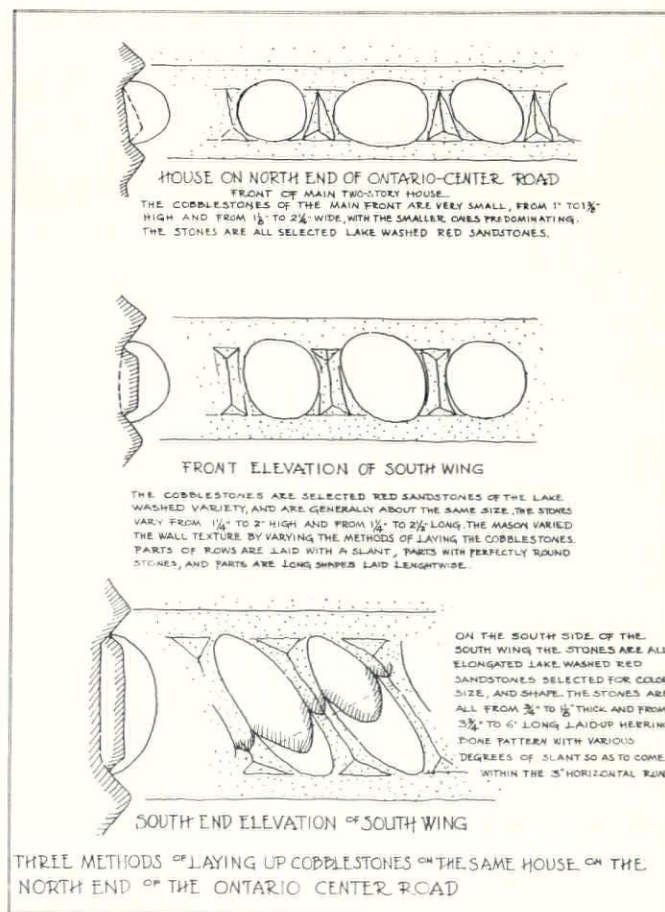
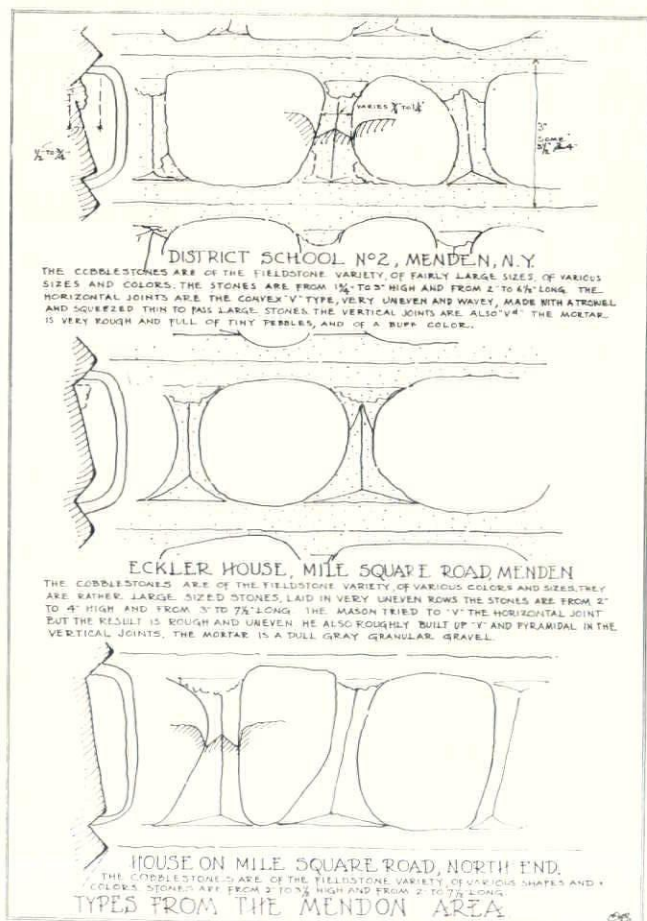
All periods or ages of artistic endeavor can usually be divided into three phases or periods, early, middle and late. It simplifies teaching but it also has its drawbacks. Some masons learned how to lay cobblestone walls in the early manner and continued to lay up that type of wall for the rest of their lives. Just as there were some carpenters who continued to make their own wood mouldings with a moulding-plane long after wood-working shops were cutting mouldings by machine. Hence, when we find a house in which all the mouldings were made with a moulding-plane we cannot assume that it was built before 1835, when machine-made mouldings began to appear. There are houses built as late as 1846 in which the cobblestones are laid up in the early manner. But we do know that



The small farmhouse type of cobblestone houses are simple to the extreme. An entrance with a simple enframingent and small windows that always seem to be of the right size and in the right place, with the colorful stone walls produce a charm and harmony that seems to elude our modern homes. An example of the Early Period in the Post-Colonial manner.

a cobblestone wall built of rounded water-washed stones was not built before the Middle Period, and that a wall built of small lake-washed stones, all of the same color was not built before the Late Period.

The cobblestone era readily can be divided into three periods as "Early," "Middle" and "Late." The Early Period included that work built between 1825 and 1835. The Middle Period extended from 1835 to 1845 and the Late Period from 1845 to the end of the Civil War. The passing of the generation of masons

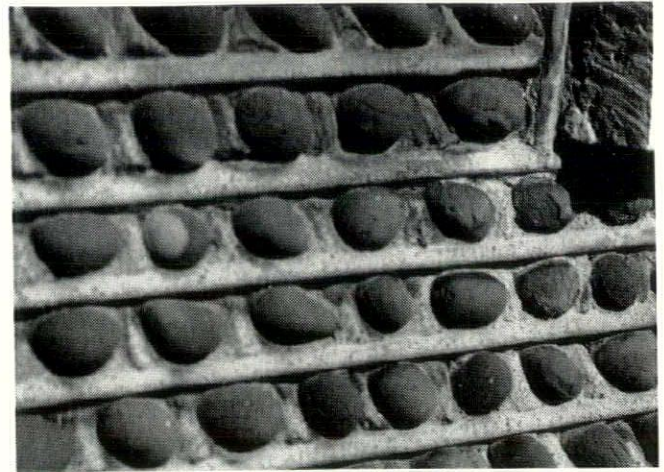


that worked on the Erie Canal between Rochester and Buffalo and the increase in craftsmen's wages caused by the Civil War ended the building of cobblestone houses.

During the first half of the Early Period the masons used stones of various sizes and shapes as well as different colors, just as they were gathered from the fields. The stones were from two and one-half to three inches high and from three to six inches long. Stones eight and ten inches long are found scattered in the wall. The horizontal joint varied from one to one and one-half inches wide. It was a wavy, irregular line, usually flat, but in places the mason formed a flat "V" joint by holding his trowel at an angle when striking the joint.

This form of a "V" joint greatly appealed to the masons and it spread very rapidly. Almost at once the sides of the "V" joint are pitched more sharply and it is made as straight and even as a trowel can make it. The "V" joint made the stones appear to project beyond the surface of the wall, and in the sunlight each stone has a highlight and shaded surface as well as a shadow. A wall of the various colors of sandstones and granites with the hundreds of little highlights sparkles in the sunshine.

During the latter half of the Early Period the masons were more careful in selecting stones of more uniform sizes, and laid them more evenly with a straight horizontal mortar joint. They also began to embellish the vertical joints between the stones with a projecting "V" shape of mortar or building up a small pyramidal shape. But this embellishment of the



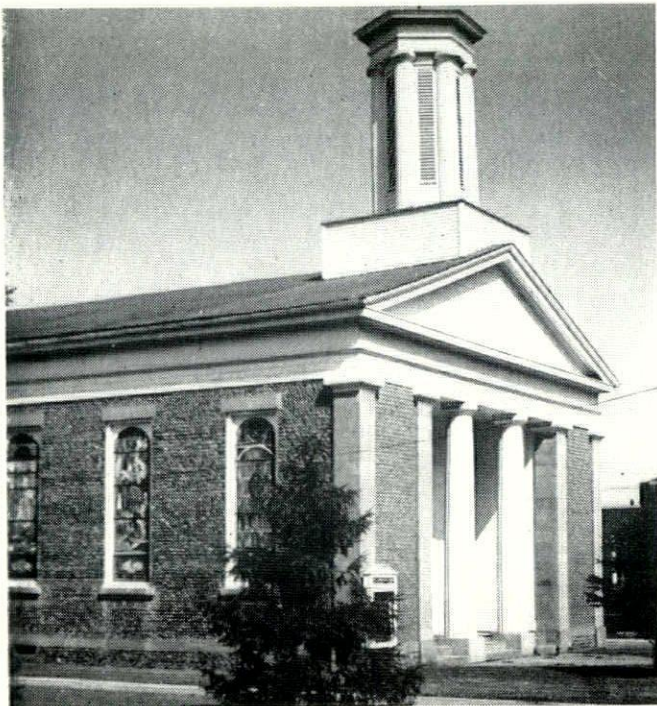
An example of Late Period cobblestone work. The stones are lake-washed red Medina sandstones, carefully laid in horizontal rows. The horizontal joint is a bead formed with a metal tool very straight and even. Between each vertical joint the mason formed a "V" shaped embellishment which was never permitted to interfere with the horizontal joint.

vertical joint was never permitted to touch or interfere with the continuous horizontal joint.

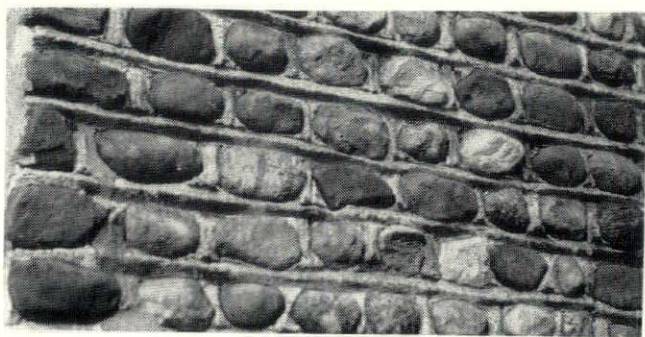
The tendency throughout the cobblestone era was to use smaller and smaller stones and to reduce the width of the horizontal joint. In the Middle Period the stones averaged from one and one-half to two and one-half inches high and from two to four inches long, and were more carefully selected for size and shape. In the late "thirties" the masons began to mix rounded water-washed stones with the fieldstones. They must have appealed to the owners or masons because the water-washed stones as found in the gravel pits and the lake-washed stones found along the shores of Lake Ontario became the preferred material. First, they were laid up in the walls of various colors from gray to dark red, then it became fashionable to carefully select them for color. Since red sandstone is abundant in this area, most of the small water-washed stones are of this material, and most of the houses were built of various shades of red or red-brown stones. However, there were also various shades of gray available and we find houses built of these stones.

It was during the latter half of the Middle Period that the different masons vied with each other in experimenting with new methods or patterns of laying the stones. They would set the oval shaped stones vertically or diagonally, sloping the stones at an angle of about forty-five degrees to the right or to the left. Herringbone patterns were common using thin oval-shaped stones from three to six inches long and from three-quarters to one inch thick.

The horizontal mortar joints were reduced in width, averaging about three-quarters to one inch wide. The "V" shape formed by hand with the mason's trowel was the prevailing finish. However, in the later "thirties" or early "forties" someone made a metal tool in the shape of a bead, or half-circle, about one inch wide to form the joint and also used a straight-edge or some kind of guide to make sure that his mortar joint was perfectly straight.



The First Universalist Church in Middleport, built in 1841, with carefully selected oval-shaped, lake-washed, red Medina sandstones on the front. The side walls were built with various colored lake-washed stones, with some variations in the shape of the stones. Note the flat appearance of the front wall due to the careful selection of stones of the same color.



A typical example of early Middle Period cobblestone masonry. It was built of fieldstones of various shapes and colors and laid in fairly even rows. The horizontal joints were struck with a trowel into a "V" shape and varied in width and projection.

In the Late Period the cobblestones were small round or oval lake-washed stones, very carefully selected for size and color. The large houses generally had the front as well as the side walls made of these small carefully laid stones, whereas in the smaller farmhouses the small stones were used only on the front and larger lake-washed stones of various colors used on the sidewalls.

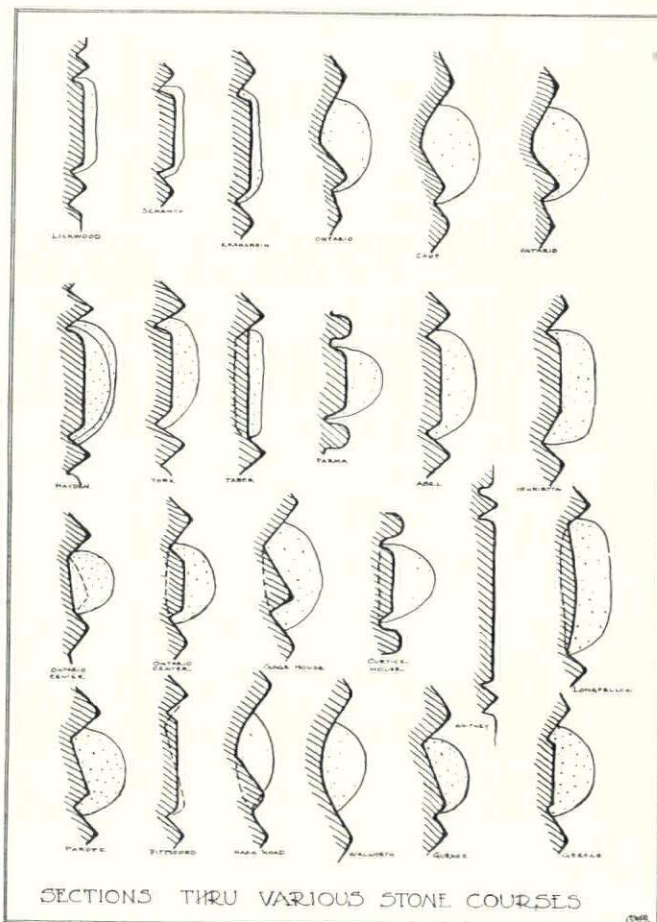
The stones in the late work averaged from one inch to one and one-half inches high and the horizontal mortar joints, either a "V" shape or bead, were not more than three-quarters of an inch wide. They were so small that it required five and sometimes six courses of stones to equal a quoin height of about twelve to thirteen inches.

The appearance and character of the cobblestone wall had completely changed. In the Early Period the stones were actually an integral part of the wall, they performed their part in its construction. In the Late Period the small cobblestones were merely a veneer applied against a structural stone wall. The small stones had no structural feeling. All the sparkle and life of the variegated colored walls disappeared because the stones were all the same size and color. It had a monotonous machine-made appearance.

The beauty of the larger stone walls of various shapes and colors of the Early and first half of the

Middle Period, is apparent even in a photograph. These walls expressed a feeling for material rightly used and does not make a display of it as was done in the Late work. One wonders why so many of the masons persisted in using the small-even-colored stones.

Although we divide the cobblestone era into periods in order to help us visualize its development, all the masons did not follow this pattern. Some masons, who began their career in the Early Period, continued to build cobblestone walls in the early manner until the late "forties." The same is true of the Middle Period type of wall, it was used by some of the masons during the Late Period.



TO ALL CONSTITUENT ORGANIZATIONS COMPRISING THE NEW YORK STATE ASSOCIATION OF ARCHITECTS

The Sidney L. Strauss Memorial Award Committee wishes to announce the selection of Honorable Alfred A. Lama, Architect and Legislator, as the recipient of the 1955 Award, in recognition of his past outstanding service for the benefit of the architectural profession. The name of Assemblyman Lama was put in nomination by the New York Society of Architects.

Interest and participation in the Award program continues to grow annually. Since its establishment, the recipients have been as follows:

- 1950 — Matthew W. Del Gaudio, F.A.I.A.
- 1951 — James William Kideney, F.A.I.A.
- 1952 — Maxwell A. Cantor, A.I.A.

- 1953 — Senator MacNeil Mitchell, and
- 1954 — Olindo Grossi, A.I.A.

The number of nominees offered this year exceeded all previous years.

The Award Committee thanks you for your past submissions and hopes you will continue individually to seek out possible worthy candidates for the Award.

Sidney L. Strauss Memorial Award Committee
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GORDON HAYES, *Architect*

From the onset of the building program, it was the intent of the board, the minister, and the architect to erect a church which would not only satisfy the re-

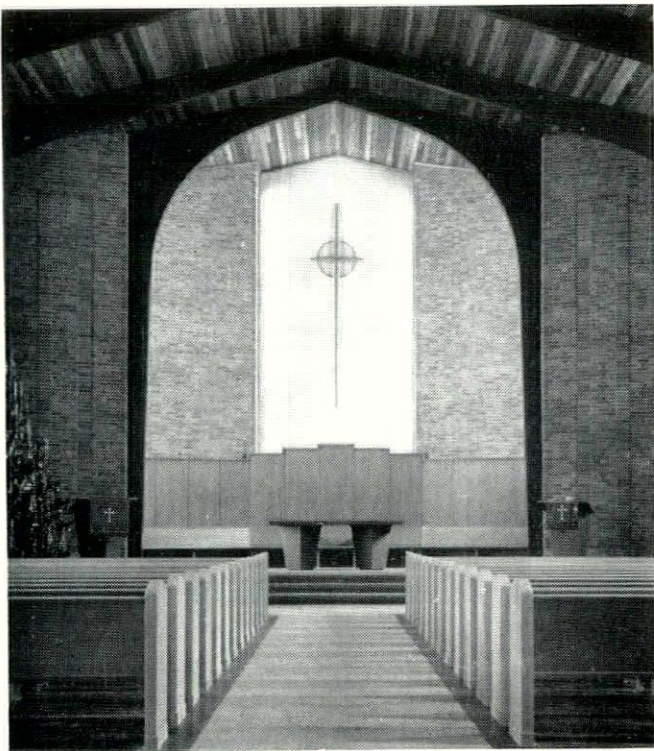
quirements of the church program, its liturgy, and community functions, but one which would provide far more.

These men have sought for a more contemporary expression of what this church is, and for what it stands. They have felt that the stereotyped, eclectic, and overworked version of "church" would be nothing more than imitation and incongruous with the North Presbyterian Church's program and future.

It was not the purpose to shock or alarm the congregation nor the public, but rather to introduce an appropriate and imposing home for prospective worshippers in a vital and growing community.

The expression sought in this building was a church of simple dignity and simultaneously, of friendly and hospitable mien. The nave and chancel exemplify this simplicity and dignity. The lines are simple and clean, the masses logical, and the atmosphere almost residential instead of excessively formal. The height of the nave is a deliberate attempt to accentuate verticality and make the worshipper aware of what is above him, and to set this room apart from the rest of the building complex. The classrooms and other areas where children participate are intentionally low-ceilinged, intimate, and friendly. Rooms such as the parlor and choir rooms are meant to be pleasant gathering places for social or church activities.

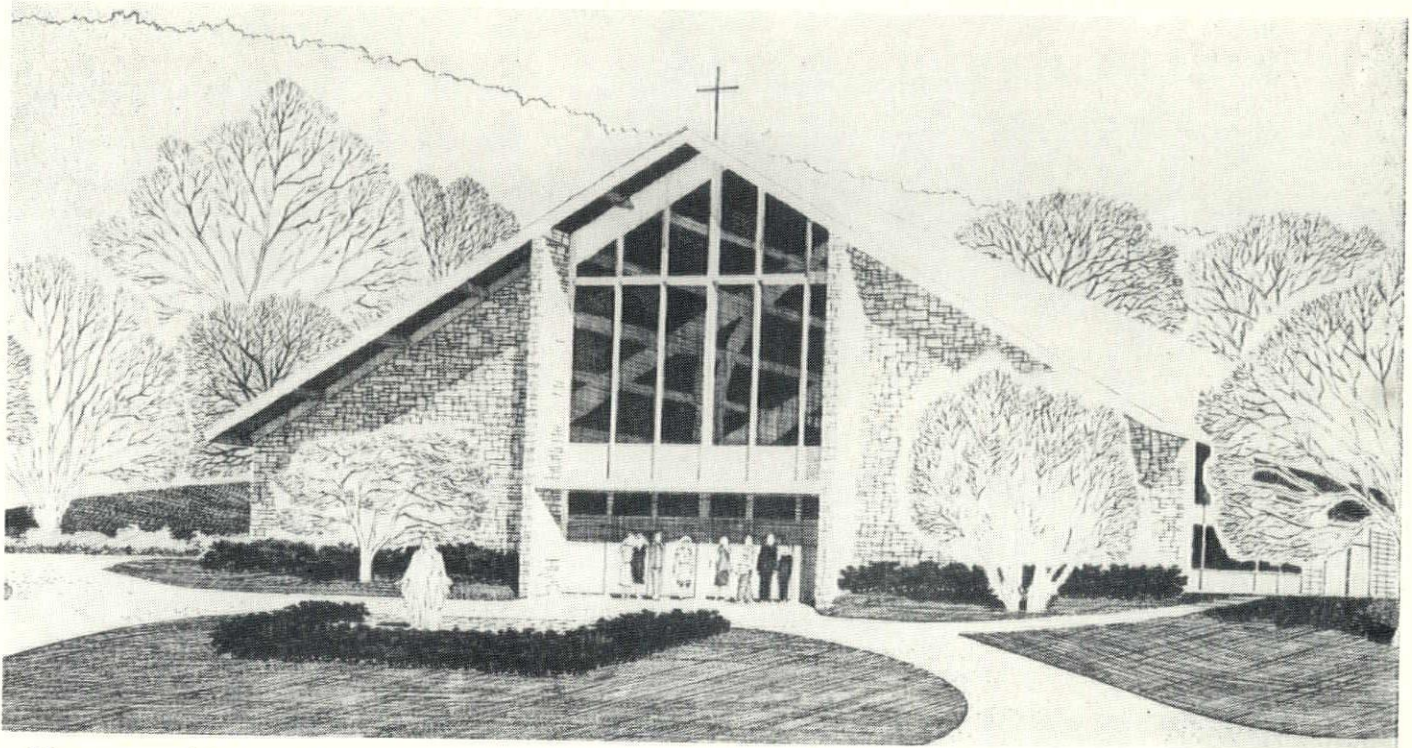
The church is to be built in three stages, commencing with the nave, parlor, choir loft, etc., including the public washrooms. At a later date the parish hall, kitchen, library and classrooms will be added. A third stage would be the addition of the chapel and classroom wing from the south vestibule. In the first stage, Sunday school classroom activity will be accommodated in the choir room, parlor, administration wing, and existing church office building near the proposed church.



Interior of the Nave looking toward the Chancel. The cross is of cherry wood mounted on a pink-buff Mansota stone Dossal. The altar, pulpit, lectern and elders' seats are also of cherry wood. Exposed brick is horsehead brick. Side walls and pews are oak. General contractor was George Walker & Sons of Buffalo.

MARIAN RECREATIONAL CENTER

TANNERSVILLE, N. Y.



The proposed Marian Recreational Center is to be built in Tannersville, Greens County, New York, as a religious education and community recreation building.

As a Community Recreation center the building will serve as a meeting place for social group activities such as cake sales, meetings, movies, bazaars, dances, etc.

It is the prime intent of the Church to provide the youth of this rural area, with the facilities of a first class recreational center to combat the many sporadic and undesirable influences which are rampant in this tourist community. The Bishop of Albany, in his acceptance of the building made no small point in expressing his opinion that buildings serving these functions should be repeated throughout the country.

As a Religious Education Center, the building will provide space for Religious Education of the youth as well as provide space for Religious Services during the summer months to accommodate the tourist overload of Parish Churches.

Construction Outline:

Floor: Concrete slab on fill with maple basketball court and plastic tile.

Walls: Concrete Block and Binghamton Butt brick facing.

Structure: Laminated wood arches and exposed wood plank roof deck by Unit Structures, Victor, New York.

Roof: Asphalt shingles.

Glazing: Plexiglas.

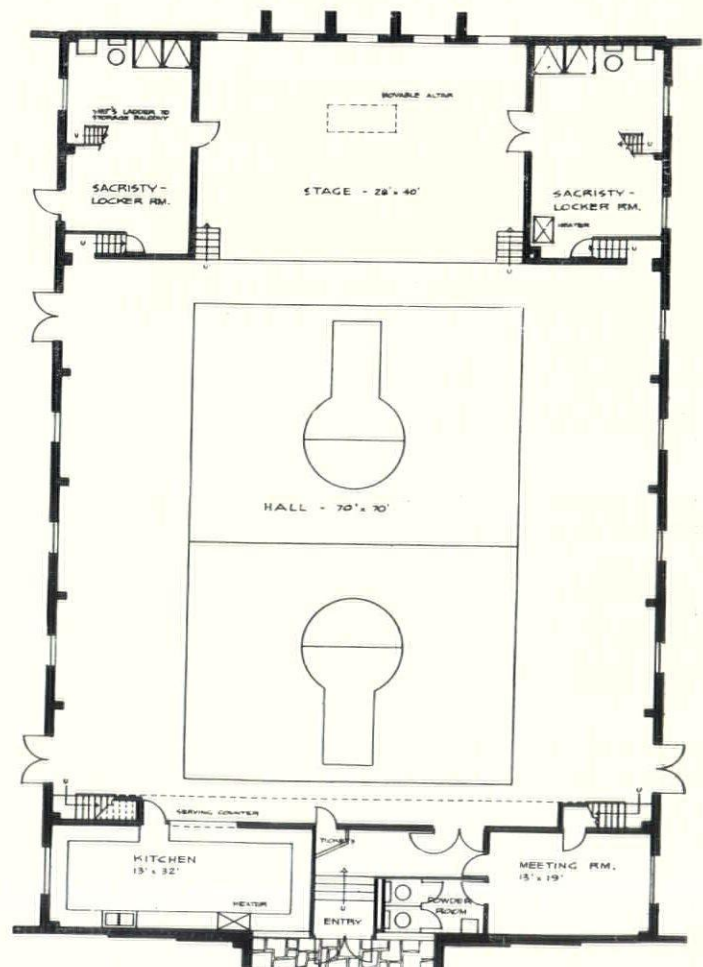
Windows: Aluminum awning type.

Heating: Two oil-fired Dravo Unit heaters.

Electric: Kliegl Brothers fixtures throughout.

Special Equipment: Large 3-panel stained glass window removed from chapel in Albany and inserted in place of the 5 strip windows at rear of building shown on original design. Floor tile is inlaid with religious mosaics.

LUDERS AND ASSOCIATES, *Architects*



1955 BUILDING AWARDS OF THE QUEENS CHAMBER OF COMMERCE



Eleven bronze plaques, including a special bronze plaque for the "most outstanding building" in any category, and 17 honorable mention scrolls will be awarded by the Queens Chamber of Commerce to winners and runners-up in its 1955 Annual Building Awards competition for "excellence in design and construction" of new buildings erected in Queens during the past year.

For the second time since the inauguration of the Annual Building Awards contest in 1926, a special bronze plaque will be presented. The winner: Scandinavian Airlines System Building at 138-02 Queens Boulevard, Jamaica. (see photograph.)

In 1953 a similar extraordinary plaque went to the Bulova Watch Company Building at 77th Street and Astoria Boulevard, Jackson Heights.

It's the fourth year in a row for Alfred L. Kaskel of Carol Management Corp. whose Park City at 63rd Road and Queens Boulevard, Forest Hills North, wins a bronze plaque in the "apartment groups" category. Last year it was his Roosevelt Terrace apartment house at 85th Street and 35th Avenue, Jackson Heights; in 1953, the Woodrow Wilson apartments at 69-10 108th Street, Forest Hills; and in 1952, the Metropolitan Industrial Bank (now Commercial State Bank & Trust Co.) at 66th Road and Queens Boulevard, Forest Hills.

For the second consecutive year, Queens County Savings Bank captures a bronze plaque in the banking category for its new building at 38-25 Main Street, Flushing. Last year its edifice at 75-44 Main Street, Kew Gardens Hills, won top honors.

Guerino Salerni, Astoria architect and chairman of the Chamber's Building Awards Committee, will present the plaques and scrolls during ceremonies highlighting the Chamber's 43rd Annual Dinner on Tuesday, December 6th, at the Hotel Commodore in Manhattan.

Taking full advantage of a dramatic triangular site jutting into the intersection of Queens Boulevard and Van Wyck Expressway, midway between Queens County's two airports, the Scandinavian Airlines System building at 138-02 Queens Boulevard, Jamaica, is a monumental office structure housing the company's main offices and functions under one roof, with provisions for two additional stories in anticipation of Scandinavian growth.

Glazed white brick and glass were selected as principal materials for the building's crisp, clean, Scandinavian look to contrast with the red brick neighborhood in which it is located.

By locating all services in one package projecting from the building, the company enjoys totally unobstructed floor areas. And in turning blank walls of this package toward the apex of the triangle, a dramatic tower dominates the surrounding area. A triangle in front of the structure, leased from the City, is landscaped to create a park and suitable foreground for the tower.

Scandinavian occupies the cellar, 3rd and 4th floors with a private lobby opening off the park area. Stores and the entire 2nd floor are rented to outside companies. Off-street parking, with access to both streets, is provided at the rear of the building.

—Kahn & Jacobs, Architects

Mr. Salerni, who is past president of the Queens Chapter of the American Institute of Architects, announced today (Dec. 4) that bronze plaques will be awarded to owners of outstanding buildings selected in commercial, office buildings, gas stations-auto sales and service-garages, banks, religious buildings, apartment groups, apartment houses, residences, public buildings, and rehabilitation classifications.

No plaques will be awarded in the categories of industrial and apartments-with-stores.

Honorable mention scrolls will go to owners of buildings in the industrial, commercial, office buildings, gas stations-auto sales and service-garages, banks, religious buildings, apartment houses, residences, public buildings, and rehabilitations.

Architects and builders of each of the winning buildings and the runners-up will receive certificates of commendation.

Inaugurated by the Queens Chamber of Commerce in 1926, the Annual Building Awards contest is not confined to Chamber members. For this year's competition, any building erected in Queens during the period from November 1st, 1954, to October 24th, 1955, was eligible for consideration by the 25-member board of judges.

Selections for the 1955 Building Awards were made by Chairman Salerni, former City architect and a director of the New York State Association of Architects, and his Building Awards Committee consisting of:

Benjamin Braunstein of Jamaica; Alfred H. Eccles and Raymond Irrera of Long Island City, all of whom are architects; Simeon Heller, Flushing architect and President of the New York Society of Architects; Ingram S. Carner, Forest Hills architect; William L. Savacool, Elmhurst civil engineer and chairman of the Chamber's Borough Planning Committee; Alfred N. Warwick, Long Island City contractor-developer and chairman of the Chamber's Aviation Committee; A.

Edward MacDougall of Jackson Heights, realtor and banker, Queens Chamber vice-president; and John B. Donnelly, Flushing builder.

Honorary judges assisting in the selection of prize-winning buildings were:

William Blake, President of Long Island Real Estate Board, Inc.; Albert J. Heitman, President of the Long Island Chapter of the American Institute of Architects; John F. Hennessy, President of New York Building Congress, Inc.; Charles C. Duffy, Engineer and Secretary, Queens Advisory Planning Board; Adolph Goldberg, President of New York State Association of Architects; John T. Kelleher, Queens Superintendent of the Department of Housing and Buildings; Kenneth W. Milnes, President of the Architects Council of New York City; Carl Stover, Assistant Professor of Art, Queens College.

And Joseph Levy, Jr., President of Brooklyn Chapter of American Institute of Architects; Leopold Arnaud, Dean of School of Architecture of Columbia University; Anthony M. DeRose, President of Bronx Chapter of American Institute of Architects; Richard

Roth, Vice-President of New York Society of Architects; Gabriel Nathan, President of Queens Chapter of American Institute of Architects; and Leo Novick, a Director of Queens Botanical Gardens Society.

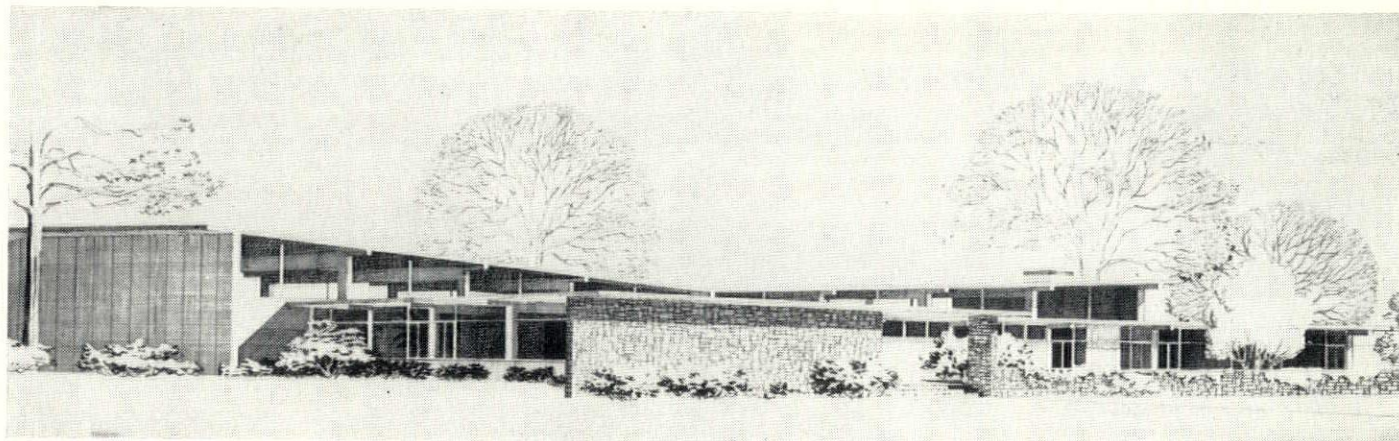
The Building Awards judges considered: excellence of design and construction of building entries; whether the exterior expressed the uses of the building; suitability of the structure to its surroundings; and whether there had been a correct and appropriate use of materials.

Entries were divided into 12 classifications, but the judges did not recommend awards in two of the categories.

The 12 classifications were:

1. Industrial (factories and warehouses); 2. Commercial Retail (stores, restaurants, showrooms); 3. Office Buildings and Theatres; 4. Gas stations; auto sales and service; garages; 5. Banks; 6. Religious Buildings; 7. Apartment Groups; 8. Apartment Houses; 9. Apartments (with stores); 10. Residences; 11. Public Buildings (all buildings other than industrial, commercial or residential); 12. Rehabilitations, including facade.

PROPOSED TEMPLE AND CENTER FOR THE HEBREW CONGREGATION OF THE TARRYTOWNS



CHAPEL A: Seats 120 people for daily worship and regular Sabbath Services. Adjoining Library area raises seating capacity to 155 for High Holydays and other important observances.

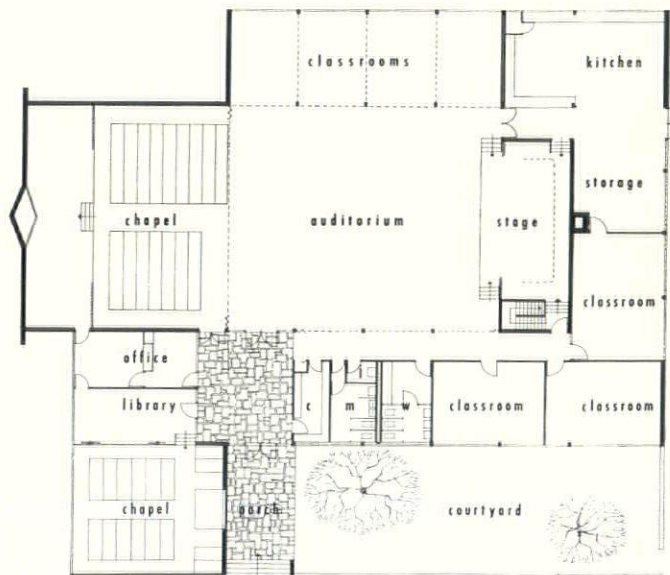
CHAPEL B: Seats 160 people for regular Sabbath Services and other religious functions such as Bar Mitzvahs, weddings, etc. Sliding door opens into auditorium, making available a total of over 550 seats for High Holydays.

AUDITORIUM: Raised stage is ideal for dramatic presentations, concerts, forums, etc. Theatre capacity, about 350. For dinners, receptions and banquets, dining capacity will be about 300. For dances, there will be room for between 300 and 400 people.

KITCHEN: Convenient to auditorium and meeting rooms; will be equipped with restaurant type facilities.

CLASSROOMS: Total capacity, over 200 students. Three permanent classrooms will also serve as meeting rooms. Four classrooms are divided by soundproof folding walls which, when opened provide additional auditorium area. Both indoor and outdoor space will be available for youth group activities and a daily nursery school.

ROBERT A. GREEN, *Architect*



AMONG THE CONSTITUENTS

BY WARREN L. HENDERSON

Heights to which the imaginative mind of candidates for registration may reach never ceases to be a source of wonderment. As recent examples, the following interesting facts were gleaned from last June's examination papers by the Examining Board of the State Board of the Architecture.

Q.—What is the difference between direct and alternating current?

A.—Direct current comes direct from the original source. Alternating current is current which is picked up along the way.

Q.—What is relative humidity?

A.—Relative humidity is the amount of moisture in the air relative to the amount that is usually there.

Q.—What is vapor seal?

A.—Vapor seal is when water in a trap causes the vapor to become sealed in. Sealed-in vapor can become very obnoxious.

Q.—What is a sarcophagus?

A.—A sarcophagus is a small flesh-eating animal.

from "Florida Architect"

BRONX CHAPTER

The days of October 13, 14, and 15th in Albany, attending the convention proved to be a howling success. The various speakers in real form gave out before a goodly crowd the thoughts and problems of the Association. Various resolutions were debated and passed and few defeated. Chairman of Publication Mike Cardo and the editor wish to extend their thanks to Ex-President Leo Stillman for the drive through green country on the way to Albany. Delegates of the Bronx Chapter were: George Cavalieri, Anthony DeRose, George Swiller, Leo Stillman, Michael Cardo and Ralph Marx. We hope at the next convention more members will attend.

The Home Builders Association, Inc., an east Bronx organization, invited the Russian Delegation consisting of Architects, Engineers and Builders on a tour of construction and building inspection which took place October 7, 1955. The tour started after a luncheon tendered to the above delegation. Inpection consisted of apartment house construction, ranch homes and small dwellings. Our president Anthony DeRose was invited and attended the reception representing the Bronx Chapter A.I.A.

BROOKLYN CHAPTER

The Chapter has received a set of photo-reproductions consisting of 28 panels representing every winning design in the 1955 competition of all categories of buildings. The originals were exhibited at the 87th Annual Convention of the A.I.A. held in Minneapolis in June. They represent buildings designed by architects practicing professionally in the U. S., which have been erected and completed since January 1, 1950. Awards are based upon distinguished accomplishment in architecture.

The Honorable Alfred A. Lama has been selected by the Sidney L. Strauss Memorial Award Committee as the recipient of the 1955 Award, in recognition of his past outstanding service for the benefit of the architectural profession. Formal presentation of the Award took place at the Annual Dinner of the New York Society of Architects, held on Tuesday evening, December 13, 1955 at the Hotel New Yorker. Congratulations and best wishes to Al for this well deserved honor. Many of the Chapter members were present on this occasion to honor one of our members.

BUFFALO - WESTERN NEW YORK CHAPTER

Highlights of the opening meeting: approximately 30 attended the September meeting held at the Park Lane Restaurant. The following resolution was adopted:

"WHEREAS, the members of the Buffalo-Western New York

Chapter, A.I.A., Inc., have noted the problems of the Urban Redevelopment Commission in complying with the Federal requirements for a workable plan,

THEREFORE BE IT RESOLVED:

I. That the members of this Chapter are willing to participate voluntarily in arranging for compliance with Federal requirements of the Urban Redevelopment Law.

II. That it is the belief of the members of this Chapter that competent planning personnel are available from among the tax-paying architects and engineers of Erie County for the preparation of the required workable plan, including the compilation of the data obtained from social and similar agencies."

President Franklin Foit discussed the request of the Buffalo Urban League to publish sketches of a graduate architectural student for fund-raising purposes. Messrs. M. Newell Reynolds and George Dick Smith made the motion for approval, which was carried.

At October's meeting Milton Milstein acted as panel moderator for a discussion of Architect-Client Agreements by Robert Stoll and Thomas Imbs.

We are both happy and proud to announce the election of Trevor W. Rogers to the Presidency of the New York State Association of Architects. Trev has been actively connected with the Association as Secretary, and succeeds retiring President Adolph Goldberg from New York. We feel that Trev was given recognition for his past services and honored with the responsibility of guiding an organization such as this. Good Luck — Trev!

CENTRAL NEW YORK CHAPTER

December's meeting, held on the 3rd, at Hotel Syracuse was well attended and memorable for more than one reason. President Cyril Tucker strove to contain business proceedings within precise limits due to the succeeding speaker, closely followed by a 4:30 curfew imposed by the management so that the Ball-Room could undergo "transformation." Despite the presence of these time limitations, a lively discussion of the merits of a special assessment for a Chapter public relations program swiftly encroached on the featured speaker's time. It was decided to poll the membership by mail to obtain the group's opinions in this matter. At this time the Chapter seems to favor assessment according to status of individual membership.

We were honored, at the luncheon, by the presence of the State Association Directors, including President Trevor Rogers, and several Past Presidents. This worthy group was forced to miss the main speech, an illustrated lecture on "Geodesics" by James Fitzgibbons, and re-convened for a resumption of its regular meeting after lunch.

Mr. Fitzgibbons, a Syracuse grad, and former architecture professor at University of Oklahoma and North Carolina State, presented a very provocative glimpse into the world of tomorrow's structure with a showing of colored slides and movies, tracing the development of "Geodesics." "Fitz," now Vice-President of the Buckminster Fuller Foundation, Raleigh, N. C., showed how the continuous tension—continuous compression frame was evolved by his researchers, starting with simple pyramids, proceeding to multi-sided geometric solids to spheres. Practical application of these new principles of structure appeared in Marine Corps tent frames, wherein the canvas is hooked to a previously-assembled hemispherical framework of rods or angles. Another more familiar application is the geodesic frame of the Ford Rotunda dome at Dearborn, which is glazed with plexiglas.

NEW YORK CHAPTER

THE SEASON OPENS

The evening of October 4th brought together the members of the New York Chapter, the Architectural League and the Beaux-Arts Institute of Design at a jointly sponsored opening dinner

at the League. Walter C. Granville of the Container Corporation of America and Director-Chairman of the Committee on Color Specifications for the Inter-Society Color Council entertained with an illustrated talk entitled "The Theory and Use of Today's Color."

If the turnout for the dinner is any indication for future meetings it will be doubly necessary to heed the Meeting Notices which read "Please notify the Chapter Office (MU 9-7969) whether or not you will attend." There were several "stand by" places at the dinner.

Olindo Grossi, A.I.A., Dean of Pratt Institute, School of Architecture, has announced the awarding of a graduate scholarship to Radoslav L. Sutnar of 246 West End Avenue, Manhattan. This award is made annually by the firm of Katz, Waisman, Blumenkranz, Stein, Weber, Architects Associated, to a student at Pratt Institute selected for ability and character, to enable him to complete study for the master's degree in architecture at Pratt.

Roger C. Davis of the University of Virginia's School of Architecture and Alexis Yatzwitch of Rensselaer Polytechnic Institute's Architectural Department were the recipients of the \$2,000 Faculty Summer Fellowship established by Voorhees, Walker, Smith & Smith. These Fellowships, the first of their kind, provided for the two recipients spending the Summer in the donor's offices studying the structure of the organization, gaining insight into the methods of approach to design and presentation, production of drawings of all kinds, and through field trips, practical information on methods of construction. All for future use in the classroom and for gaining better understanding of those qualifications needed by the student upon graduation.

HOUSE CONSULTING COMMITTEE

Philip G. Bartlett, *Chairman*

For several years the Chapter's Committee for Houses has operated a House Consulting Service to answer the many questions concerning small house problems which come to the Chapter Office and to make partial architectural service or advice available to people unable to employ full services.

Any Chapter member whose practice includes residential work or who is otherwise qualified to answer questions on small house problems is invited to join the panel by sending his (or his firm's) name, address and telephone number, his home address and telephone number, and the states in which he is registered to the Chapter Office together with \$1.00 to defray the costs of operating the service. Existing members of the panel who wish to continue to serve are asked to send \$1.00 to the Chapter Office also, and to notify the office of any change in their home or office address or telephone number, or in the states in which they are registered.

Bruno Funaro, A.I.A. has been appointed assistant Dean of Columbia University's School of Architecture. He formerly had been in charge of the School's evening courses.

On the evening of November 10th the first of a series of informal discussions entitled, "Public Relations For You," was held at the League under the auspices of the Public Relations Committee of the New York Chapter. This committee has planned six more such meetings of one hour duration, at 5:15 p.m.

The December 7th meeting was host to Mrs. Lee K. Jaffee of the Port of New York Authority, who discussed Public Relations from the point of view of someone who has put it to work and has seen its results.

Those who attended the first meeting heard Mr. Anson Campbell of Ketchum, Inc., the Account Executive A.I.A., Public Relations Division, discuss the general aims of a Public Relations Council and how Public Relations could be put to use by the individual.

He emphasized that the American press is the front door to an understanding of any cause or any profession in this Country and that the press must be a strong ally if we are to expect the Architects' services to be understood by the public. However, he was quick to point out that newspaper publicity is not the sum total of any public relations endeavor. Public Relations begin in the Architects' own offices, he continued, and especially in the services they render clients—services of design, specifications, supervision, and administration. The Architects' public relation job is communication with real people who must be told what Architects do to provide better living for everyone in the community.

Mr. Campbell continued by relating how the individual can in turn influence and aid the public relations program. Good

public relations by only one Architect in a community reflects on the public relations of many architects in that community. The individual can improve his personal public relations by, "treating his client right, giving something extra to his community, developing a vocabulary the layman can understand, and by taking credit for good work accomplished." By such means, he concluded, it is possible to reach the public mind with the fact that the policies, procedures, and accomplishments of the American Architect are consistent with the public interest.

ARCHITECTURE—U. S. A.

The Chapter Meeting of November 30th was highlighted by the showing of the new color film "Architecture—U.S.A." The New York Chapter has a particular interest in this film as it was made possible by the Chapter's Arnold W. Brunner Scholarship Fund.

L. Bancel LaFarge, Chairman of the Brunner Scholarship Committee writes of the film as follows:

"Under the Chairmanship of John W. Root, FAIA, the Public Relations Committee of The American Institute of Architects has made a gift to the Chapter of a copy of the film 'ARCHITECTURE—U.S.A.' in recognition of the contribution made to its development. The film is the work of Ralph E. Myers, AIA of Kansas City, Missouri, twice recipient of an Arnold W. Brunner Scholarship awarded by the Chapter.

"The Chapter's Public Relations Committee now has assumed the responsibility of controlling rentals of the film. Professor Esmond Shaw has been appointed Sub-Chairman under the Public Relations Committee for this purpose. Inquiries should be addressed to the New York Chapter, A.I.A., 115 East 40th Street, New York City, Telephone No. MU 9-7969."

A film such as this has long been awaited. It can become an important Public Relations instrument to you if you will see that it is used. Mr. Root writes, "We have advocated the policy that, though the architect should see it, the principal purpose of the film is to give groups outside of the profession an idea of what is happening in architecture today." Mr. Campbell of Ketchum, Inc. expressed the same thought in his talk to the Chapter last month.

The National Scholarship award given by the National Board of Fire Underwriters to a worthy architectural student, was presented jointly by Robert S. Hutchins, the Chapter's President and Mr. W. W. Pritsky of the National Board of Fire Underwriters, to William L. Marton at the Chapter's Fall Meeting. Mr. Marton is a 4th year architectural student at Columbia University and a graduate of Carlton College, Northfield, Minnesota.

HOW TO BUILD A BETTER-LOOKING NEW YORK

This is the question which a group of New York's outstanding architects, realtors and city planners will consider in a series of twelve evening programs at Cooper Union, Fourth Avenue and Seventh Street. This series, primarily concerned with how the appearance of our city can be improved, is sponsored jointly by Cooper Union and the Fine Arts Federation of New York, of which your Chapter of A.I.A. is a participating member. Join the experts and contribute to the public discussion as follows:

1956

January 5th — Thursday

THIRD AVENUE — BOULEVARD OR ALLEY?

G. E. Kidder Smith; Honorable Hulan E. Jack

January 9th — Monday

CITY PLANNING FOR 2000 A.D. — Victor Gruen

January 13th — Friday

PROBLEMS IN CIVIC DESIGN

GRAND CENTRAL & PENNSYLVANIA STATIONS

William Zeckendorf

February 2nd — Thursday

THE LEGAL AND REAL ESTATE PROBLEM

February 14th — Tuesday

THE TRANSPORTATION AND TRAFFIC PROBLEM

Are we being choked to Extinction?

Frank W. Harring

(more)

February 21st — Tuesday

THE FORGOTTEN PEDESTRIAN — Overlooked and Overrun

SQUARES, CIRCLES and PARKS — Paul Zucker

February 28th — Tuesday

THE RELATION OF BIG BUILDINGS TO EACH OTHER
GROUP DESIGN CO-ORDINATION

Arthur Holden; Max Abramovitz

March 1st — Thursday

SPECIAL RESIDENTIAL AND BUSINESS AREA

PROBLEMS — Ralph Walker; Morris Ketchum, Jr.

March 6th — Tuesday

DEVELOPMENT OF BLIGHTED AREAS

The End of Deplorable Housing

March 13th — Tuesday

HISTORICAL BUILDING, LANDMARKS AND

MONUMENTS — Leo Friedlander; James G. Van Derpool

March 20th — Tuesday

THE MASTER PLAN AND ZONING — McKim Norton

The Museum of Modern Art is host to an impressive exhibit of recent (since 1954) Latin-American Architecture. Arranged by Arthur Drexler, it is a three part grouping of photographs, photographic blow-ups and groups of stereoptican views in color. Most of the photographs are by Rollie McKenna, and are catalogued by Henry-Russell Hitchcock.

The fluid forms of ferro-concrete and the extensive use of color are perhaps the most eye-catching aspects of this collection. Although many of the buildings have been seen in print before, a new dimension seems to appear when the magic of color is added. You are urged to be patient with the stereoptican views for they are the most rewarding part of the exhibit. The show also features work by younger and even more imaginative craftsmen than the familiar masters — Alfonso Reidy and Jorge Moreira, to mention two.

Victor Gruen calls our attention to a new field for the architect. He recently acted as architectural consultant for an N.B.C. program which peered into the future for a view of our way of life twenty years hence.

Harold R. Sleeper, FAIA, addressed the Gulf States Region of A.I.A. in New Orleans on October 7th, on the subject of Architectural Influence on Business. "Architects make the architecture. So what architecture does for business and industry can only be answered by you. You can help to obtain better profits, good public relations, good labor relations and general good will, through better buildings and better environment," concluded Mr. Sleeper.

Lathrop Douglass, returning from the recent Pan American Congress of Architects in Caracas, as a delegate from the United States, reports being tremendously impressed by this "Beautifully organized magnificent performance complete to every detail," to quote him; and by the high prestige the architect and his profession enjoy with the public, press and governments of these lands. He also feels we have not yet recognized the full extent of our ability to create good will toward our Latin-American friends through these congresses.

SYRACUSE SOCIETY

The "Boys from Syracuse" are responding loyally to the appeal of Program Chairman Ed Bruce's excellent themes. November 10th saw an excellent, informative discussion of Lift-Slab Technique by Francis Hares, of Sargent, Webster, Crenshaw and Folley. Fran treated us to a showing of lucid colored slides of Lift-Slab as applied to a notable local building, Massachusetts Mutual Insurance Company. He pointed out the fact, candidly and humorously, that there are pitfalls and technical limitations involved in this revolutionary method.

At December 15th's meeting we witnessed a showing of the work of an outstanding local painter, sculptor and wood engraver, Lee Brown Coye, at the Museum of Fine Arts. Of particular architectural interest was a highly-detailed model of a down-East fisherman's repair shop and house, which reputedly consumed the better part of two years to produce. Included in the precisely carved furnishings are carpentry and lobster-tackle repair tools done to scale. In another work representative of several recent ones, Coye depicts "Frankie and Johnny" as a painting with such three-dimensional modifications as a bar, pinball machine and piano in wood sculpture and "Frankie," a carved wood figure, outside the tavern and general area of the painting

proper, gazing at the famous silhouette of "Johnny" and her rival at the second floor window. These painting-sculptures often incorporate their own built-in lighting, operated by the viewer.

WESTCHESTER CHAPTER — OCTOBER MEETING

Gerson Hirsch commented on the convention. Fred Voss thanked the members for their support in his election to Vice-Presidency of the NYSAA.

Compton Miller showed well-composed color slides of interesting moments of his most recent travels. His accompanying narration carried us with him through Scotland and England.

It was voted that a single \$1000 student scholarship be substituted for the three \$300 scholarships previously awarded. The NYSAA-suggested increase in our dues to them, which are paid by the Chapter on behalf of the individual members, was approved. The funds realized thereby are to help pay for a much needed NYSAA Executive Secretary.

Columbia University architectural student, Robert E. Mertens, indicated that there was great interest by him and other Westchester architectural students in becoming student members of our Chapter.

—Matt Warshauer.

FUTURE MEETINGS

The Chapter Affairs Committee has assigned the remaining meetings of the current season and has designated the committees who will have charge of these respective meetings. More detailed information will be published from time to time as it is developed. With at least a minimum of cooperation by the Chapter members, the Chapter Affairs Committee believes that this arrangement will provide a very interesting season. The schedule follows:

December — Christmas Party for members and lady guests. Date and place later. (Special Committee)

January — Dinner meeting at which Real Estate and Architectural editors will be our guests, with discussions relating to better cooperation. (Public Relations Committee)

February — Seminar on "Heating" with demonstrations of recently developed equipment. (Chapter Affairs Committee)

March — Dinner meeting at which local Building Department officials will be our guests. Mutual problems will be discussed. (Professional Practice Committee)

April — All day trip in chartered bus to Lansdale, Pennsylvania. Here Chapter will be guests of American-Olean Tile Co. who will provide an interesting program. This includes a tour of their ultra-modern plant, demonstration of techniques, lunch, visit to neighborhood historic buildings, and dinner. Chapter business meeting will be conducted on bus in the morning. (Chapter Affairs Committee)

May — Pre-convention business meeting. (Chapter Affairs Committee)
Scholarship Dinner (stag). Date and place later. (Scholarship Committee plus Special Committee)

June — Election Meeting. Members' 35mm colored slide sequence competition. (Chapter Affairs Committee)

Attention — Program Committees! — Ed.

ALBANY CONVENTION

Our Westchester Chapter was ably represented by Lips, McConnell, Sutton, Voss, Walther and Hirsch.

On the first day of the convention, October 13th, the highlight was the Westchester-sponsored luncheon. Melvin Frank, President of the Ohio Society of Architects, described their efforts toward a better press. They arranged to entertain the editors of leading papers at special Chapter meetings. G. B. Cummings, A.I.A. President, speaking on the growth in influence of the A.I.A., suggested as a slogan, "Meet, greet, learn and impart."

At the November 15th meeting William Switzer, Donald Sirine, James Peck, Robert Crozier and Matt Warshauer were appointed as special committee to arrange the Christmas Party. They wheedled the Chapter into contributing \$300 toward entertainment.

The budget for 1956 was adopted. It calls for an increase in annual dues of \$7.50 per member, but these increased dues include one free ticket to the Scholarship Dinner, held each Spring, conditional that the dues are paid prior to the day of the Dinner.

BUILDING FOR THE STATE of NEW YORK, 1790-1890

Part I

GOVERNMENT HOUSE

BY HARLEY J. MCKEE

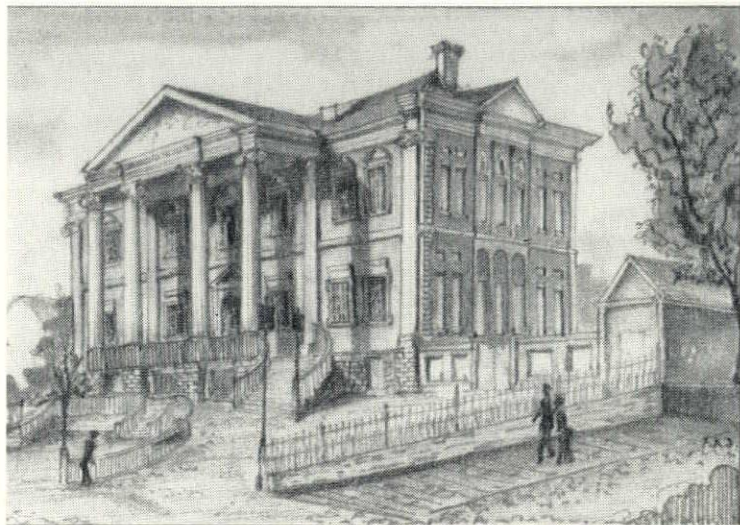
It may interest present day architects and builders to consider a few experiences of their predecessors in doing work for the State. This series does not pretend to cover all such work, but will deal with several representative projects, using information gained from a number of documents now in possession of the Onondaga Historical Association. These have been selected from papers recovered by Richard N. Wright, President of the Association, in November 1954, from a Canadian paper mill to which they had been consigned by the State Division of the Budget. It is to be hoped that other equally valuable historical documents have not perished through the negligence of this branch of the state government.

Government House formerly stood on Bowling Green in New York City, having been erected to serve as a residence for President George Washington. On account of the early removal of the Federal Government to Philadelphia, and eventually to Washington, D. C., this building was not used for its original purpose. For a time it was occupied by Governor Clinton and Governor Jay, before Albany became the capitol of the state. After that the first floor became the Customs House, and various organizations had their headquarters on the second floor. The appearance of Government House is shown in the perspective reproduced herewith, which was drawn by A. A. Jenkins, after a water color of 1797 by Charles Milbourne which was reproduced in the October 1954 issue of the New York Historical Society Quarterly.

The documents relating to Government House consist of account books, receipted bills and vouchers covering the construction and furnishing of the building, and letters, bills and receipts for later repairs and alterations. They are not complete, but the only significant omissions among those relating to the original construction are seven vouchers out of a total of thirty-six. Papers relating to repairs and alterations may or may not be complete. No sketches or drawings are included.

Construction was authorized by laws passed March 16, 1790, and the first expenditures for the work were made on May 1. An audit dated February 8, 1792 indicates that the major construction was done by that time. During the year interior finish, furnishing, and work around the yard were carried on; these were all accounted for by January 14, 1793. The total cost was nearly 12,000 pounds; it is to be noted that most of these accounts show pounds, shillings and pence, although some of them mention dollars, especially after 1800.

According to Fiske Kimball, in "The Domestic Architecture of the American Colonies," John McComb made a series of plan studies for Government House, one of which was reproduced in the book; it appears to be larger and more elaborate than the actual building. He had at least some connection with the executed building, for the account book lists the following item for May 21, 1790: "paid John McComb, junr for Elevations . . . 3 pounds, 4 shillings." Construction, or perhaps only a portion of it, was under the superintendence of Anthony Post, referred to as Major Post



on some of the bills, who received 211 pounds and 14 shillings for his work. One itemized bill lists his salary as ten shillings per day; this, with other evidence, indicates that his responsibility lasted until about August 1791. During this time he paid out cash for materials such as lumber, lime, brick, shingles, bolts, hinges, and sash, as well as for laborers' and workmen's wages. He secured receipts from suppliers and men and accounted for funds expended in a series of 36 vouchers. I would assume that he acted somewhat in the capacity of a general and masonry contractor until the main fabric of the building was completed; after that it was probably not considered necessary to have a unified direction for the remaining work.

Many payments were made directly to other individuals and firms, for foundation stone and stone masonry, finish carpentry, nails, screws, painting and glazing. Some of these men appear to have had substantial contracts. For example, one James Robinson had a contract for carpentry work or labor, and seems to have directed that portion of the work. He had his own account number, yet at times disbursements to him were handled through Anthony Post. If there is a lesson to be learned from such methods, it is that building was never a simple operation! The direct accounts were handled by Gerard Bancker, Treasurer, one of the three building commissioners appointed under the laws of March 16, 1790; the other commissioners were Richard Varick and John Watts. Accounts were examined by Peter T. Curtenius, State Auditor. On at least one occasion he appears to have furnished materials such as sash weights, backs of jambs, and carpenter's work to make the patterns for the backs of jambs. For this he was duly paid 141 pounds, 7 shillings and threepence by Gerard Bancker.

Harley J. McKee
Syracuse University
December, 1955

(To Be Continued)

BUILDING

1955 QUEENS CHAM

RELIGIOUS

ADMINISTRATION BUILDING — MOUNT LEBANON CEMETERY

78-00 Myrtle Avenue
Glendale, New York

Martyn N. Weston, *Architect*

Air-conditioned throughout its one-story and basement of 2400 square feet, the Mount Lebanon Cemetery administration building at 78-00 Myrtle Avenue, Glendale, has exterior walls of sanded "old white" face brick and Cherry Valley stone veneer, the latter carried into the vestibule to create continuity.

Entry and vestibule floors are of crab orchard stone, with vinyl cork flooring for the business office and carpeting for private offices. Walls, floor and roof are insulated, with ceilings of acoustic tile and awning-type aluminum windows. There are two fireproof vaults for permanent records.

ST. MEL'S AUDITORIUM

28-20 154th Street
Flushing, New York

Beatty & Berlenbach, *Architects*

St. Mel's Auditorium at 28-20 154th Street, Flushing, is a functional fireproof building planned as a 900-seat auditorium over a 400-seat basement cafeteria for the future parochial school. Both auditorium and cafeteria are unilaterally lighted and ventilated through hopper and awning type gear-operated aluminum sash on the north wall. The entire south wall is a blank of stacked cinder block, furred off by two inches from the south exterior wall.

All vertical joints of this cinder concrete block construction have been deeply raked, and control joints have been subtly built in to compensate for inevitable shrinkage that takes place in this economical system. The entire ceiling is acoustically treated but it recalls in texture and function the side walls, as do the square flush lights and the rectangular screen at the rear of the auditorium.

QUEENS JEWISH CENTER & TALMUD TORAH

66-05 108th Street
Forest Hills, New York
David Moed, *Architect*

Constructed of yellow brick, the three-story Queens Jewish Center & Talmud Torah building at 66-05 108th Street, Forest Hills, is noteworthy for a combination of religious reverence and clean, functional lines, containing a synagogue, social hall and classrooms. Glass is used extensively on the sides of the structure. Beautifully sculptured religious symbols, carved out of stone, are an integral part of the facade.

AWARDS

BER of COMMERCE

BUILDINGS

TEMPLE BETH SHOLOM

Northern Boulevard & 172nd Street
Flushing, New York

Stanley H. Klein, *Architect*

The central structure of a three-phase building program, Temple Beth Sholom at Northern Boulevard and 172nd Street, Flushing, is one-story and basement, 56' x 100', containing an auditorium seating 500 which also serves as a synagogue. Lower and main floor lobbies were designed to serve the future chapel to be added to the Northern Boulevard front of the building and the school wing to the rear.

Included in the main floor layout are the auditorium, kitchen, board room, office, and Rabbi's office. The basement area is designed for classrooms, meeting rooms, recreation center, and related facilities.



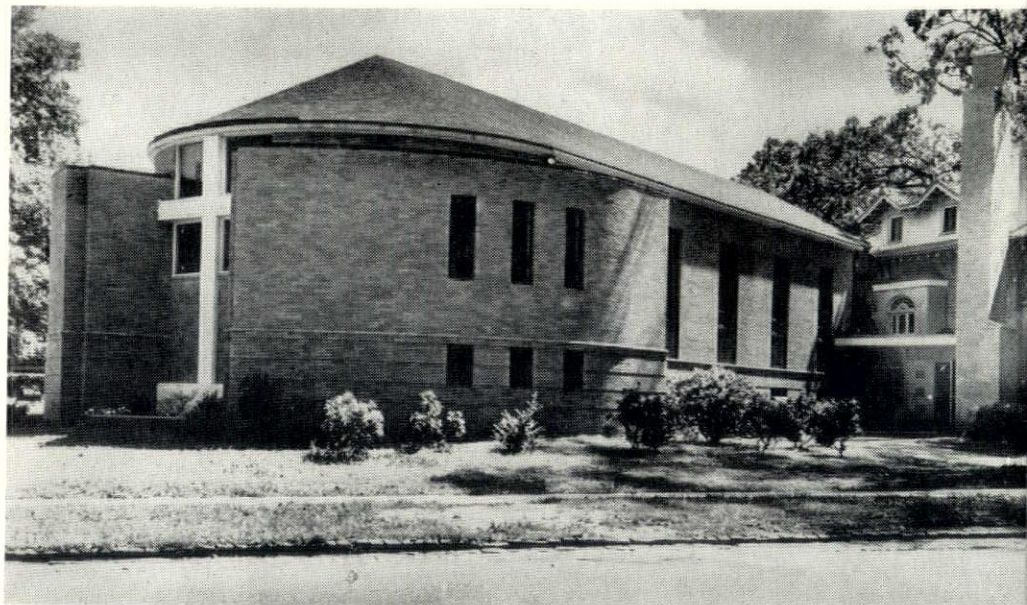
ST. JOHN'S EVANGELICAL LUTHERAN CHURCH

Sanford Avenue and 149th Street
Flushing, New York

Brown - Guenther - Booss, *Architects*

Accommodating a complete church complex of worship, educational and recreational facilities, St. John's Evangelical Lutheran Church at Sanford Avenue and 149th Street, Flushing, is functional in internal planning and contemporary in external makeup, enabling its location diagonally upon the site and thereby adding greater depth to the nave, allowing the use of sweeping curved surfaces at the chancel end, culminating in a heroic-sized marble cross — a focal point for the entire composition.

The large niche framing the cross is illuminated at night, emphasizing a striking color combination of the rose colored brick, marble cross and the garden foreground. Stained glass windows depict the four evangelists, adding a mosaic of color to the ensemble via interior lighting effects. Worship facilities accommodate 300 persons.

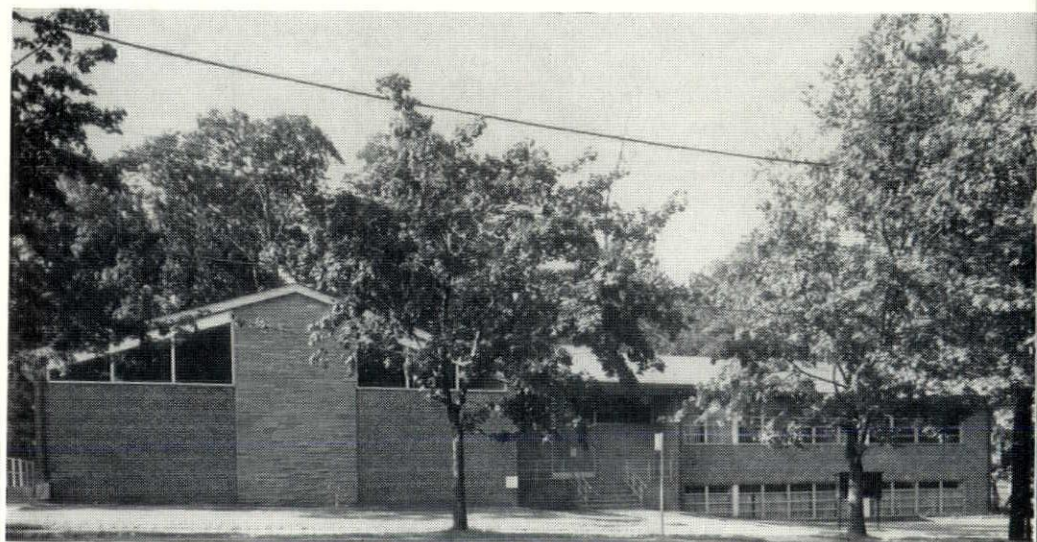


LITTLE NECK JEWISH CENTER

49-10 Little Neck Parkway
Little Neck, New York

Simeon Heller, *Architect*

Designed to fit into the architectural character of a purely residential neighborhood, the Little Neck Jewish Center at 49-10 Little Neck Parkway, Little Neck, is constructed of brick, stone and glass to attain the dignity required of this type of structure. The Temple seats 600 people with eight classrooms, and the former — along with the auditorium proper — feature plywood wood trusses with wood ceiling creating an imposing effect. The roof is slate, and all portions of the building are well lighted with awning-type aluminum windows.



THAT NECESSARY EVIL—THE ARCHITECTURAL ENGINEER

THOMAS H. MCKAIG

The subject of economics is of interest to all of us in the architectural and engineering professions unless we happen to be one of that favored few who have to fight off new jobs. Perhaps at the risk of being criticized for daring to write about such a ticklish subject, I might dash off a few pertinent paragraphs. Fools rush in where architects fear to tread.

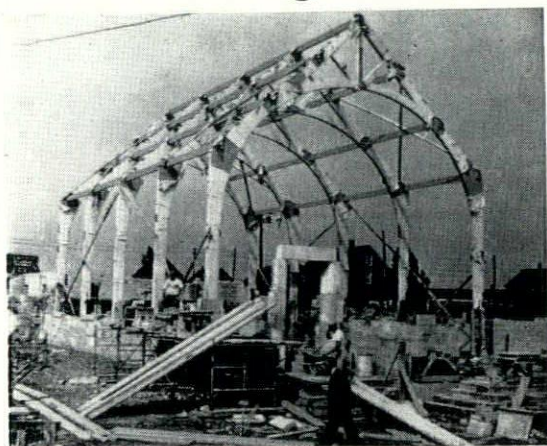
It has always seemed to me that there are times when the hard and fast percentage rule for charging for services is all wrong. May I cite an example from work which we have in the office at the present time. In this particular instance the percentage is immaterial since I am being paid on a time basis. However, it serves to point up the theories I am trying to prove. The work involved is an extension of and alterations to an existing steel plant, so let's say for sake of an argument that it would come in the ten percent fee classification. Among other items, we are called upon to eliminate two columns carrying in addition to roof load, the weight of a crane runway with two traveling cranes—one of 30 ton capacity and one of 50 ton capacity. The preliminary design by the plant engineering department called for a heavy truss to pick up the roof load and a heavy crane runway girder for the new long span of the crane. Obviously this would involve tying up the use of the cranes for several weeks, and the loss of production could easily cost more than the building work itself. We evolved instead a method of building the existing columns which are to come out, into a truss under the roof line, using the columns

as hangers to carry the crane runway, and burning off the columns below the runway. At a cost of some additional work on our part we probably saved the Owner \$20,000 of construction costs besides an unknown saving in production. At ten percent, this would be reflected in a \$2000 loss to the designer. What is fair in this method of determining the fee—and what incentive is there to design economically? I realize that this example is the exception rather than the rule, but one cannot get away from the fact that in most instances there is no reason from the designer's personal interest in trying to save money for the Owner.

In architectural offices one does not hear so much about retainer fees and per diem charges as in engineering offices, but occasionally in the specialized types of work which we handle we are asked to quote on this basis, and these questions always come up—what do you do for your retainer fee—is any of your time charged against it—and what constitutes a "per diem"? Many days my time is divided among a number of jobs, with not enough time on any one to warrant my charging a day's time to that job. It seems to me that an hourly basis is much fairer in most instances for work such as ours.

Oh, well, probably this whole thing is a matter of academic interest only. The standard practice of the various national societies has been determined through the years by people much brighter than I. Sometimes, however, I wish I could find a few interpretations on some of these points in question.

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CONCEALED PIPEWORK

BY MALCOLM B. MOYER

For some reason, which no mechanical engineer can grasp, pipe-work causes the Architectural Eye to see RED.

How many times comes the emphatic directive, "All pipe work must be concealed!"

In former days, when steam was the universal heating medium in public buildings, this was accomplished by providing ample basements, suspended ceilings beneath the mains and laterals, and chases for the risers. It was the universal practice to keep the steam and return mains in the basement or in the attic space, depending upon whether the steam was fed upwards, or downwards to the radiators. At any rate they were accessible, for inspection and repairs, which may explain why so many forty and fifty year old buildings have the original heating systems actively in service today.

When the trend towards eliminating the so-called basement took hold, the use of "ceiling type radiation" came into vogue, with cold floors, and fully exposed piping. Radiators on the floors were possible only when some means was provided for draining the condensate from them back to the boiler. A circuit of return pipe banding walls and passing under exit door ways was soon ruled out, and as a last resort pipes were laid in the fill, directly under the floor, in which the returns were carried to the boiler room.

There are a number of acids latent in the soil, and pipe work thus treated will last less than fifteen years. When the end is approaching, hot spots begin to be felt on the floor surface, and spurts of steam begin to issue from cracks in the terrazzo. Then the Owner begins to see RED. No matter how he tries or what he spends, to get these leaks stopped, there always seems to be just one or two more.

Currently temperatures out of doors, have been registering in the sub zeros, and woe be unto any Engineer whose heating plants are not

keeping the client warm. The heating system, in all truth is as important as the structural members. If the building cannot be heated, there is little reason for having it structurally sound.

The structural man can nonchalantly drop deep beams across a ceiling space, demand space for columns, with the full assurance of his every wish being met. If his beams should chance to cross the only path available for a steam main, no one ever makes the slightest suggestion that the framing could be revamped to give the pipes a little space. It is up to the heating system to give ground, compromise with best practice — anything to get out of the way.

Fortunately a new day is dawning for the heating man. The use of pumped hot water with the possibility of keeping mains above a suspended ceiling, with one story buildings, whose framing is light and simple has given him a break, and this type of heating is rapidly becoming the standard equipment.

However, when friend Client gets what may seem to him astronomical bills for electricity, used in pumping this water, all may not be so rosy. With all its faults, steam will at least transport itself.

Should a leak develop in the hot water system, it will make itself felt in no uncertain terms, and the suspended ceiling may have to be cut into and at least, what ever work is required, the water must be drained from the system, to get at the seat of trouble.

It would seem possible and certainly quite desirable to have certain portions of the ceiling put up in removable sections, normally held in place with inconspicuous screws and grommets.

Hide, if you must, all the piping, but do please have it accessible for the inevitable servicing, repairs and replacements, and above all never permit any pipe to be buried under the floors, directly in the earth.

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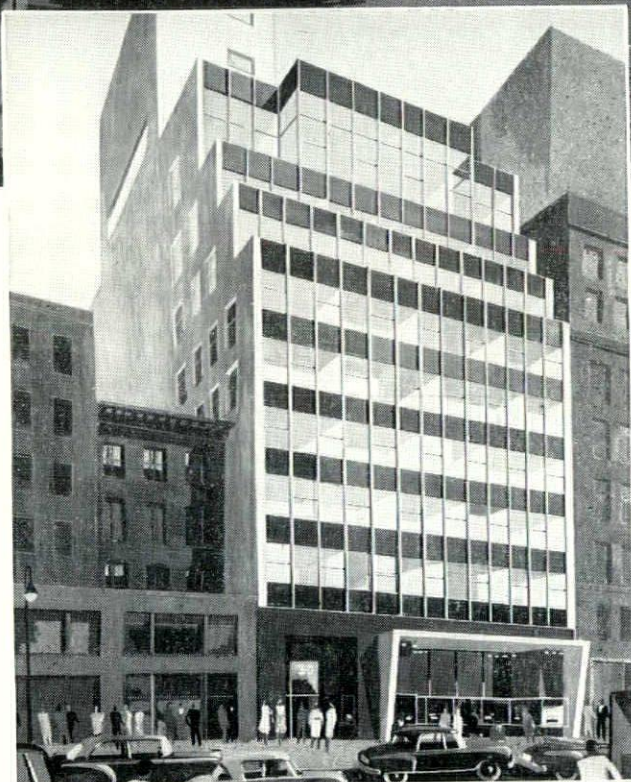
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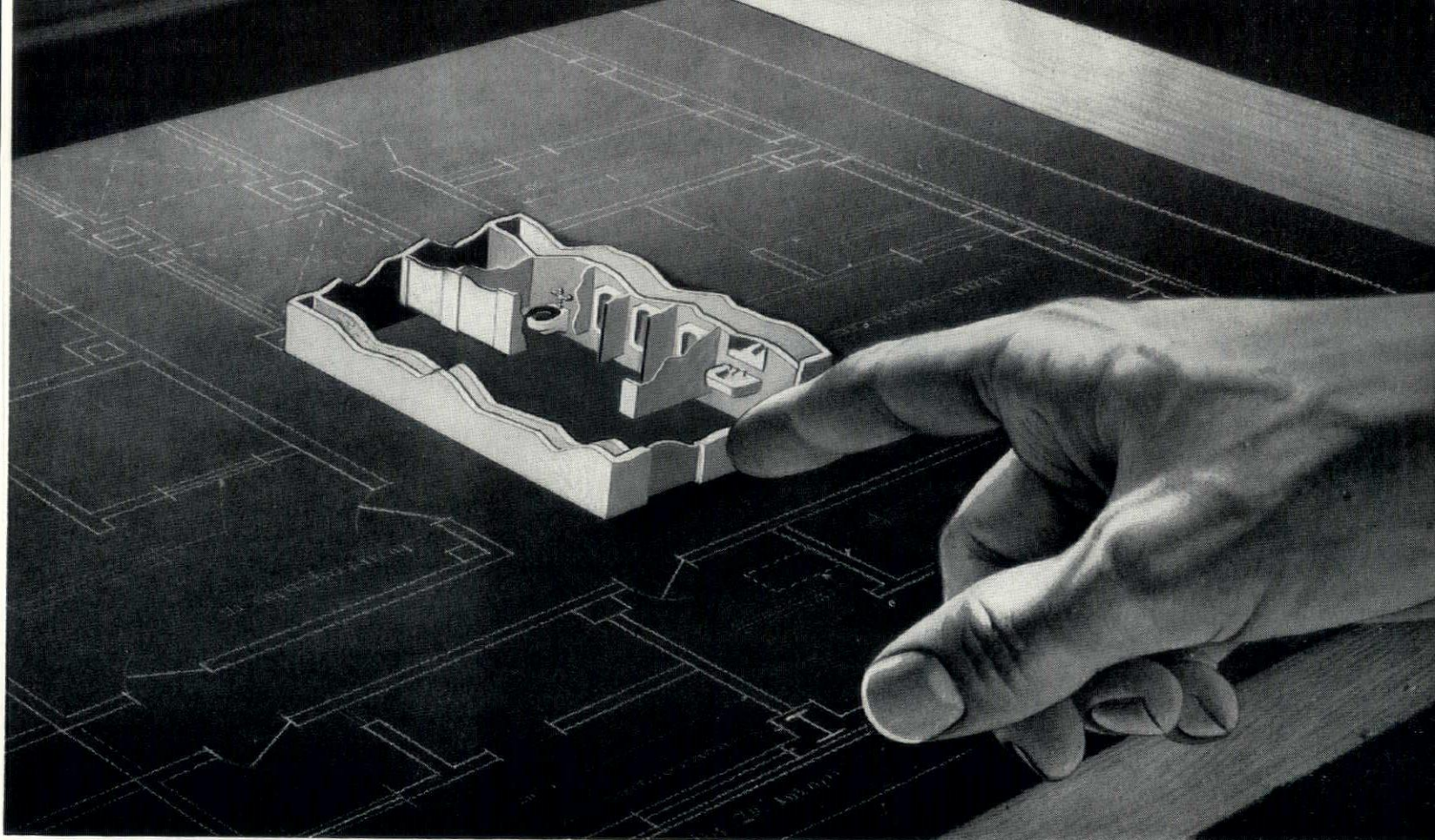
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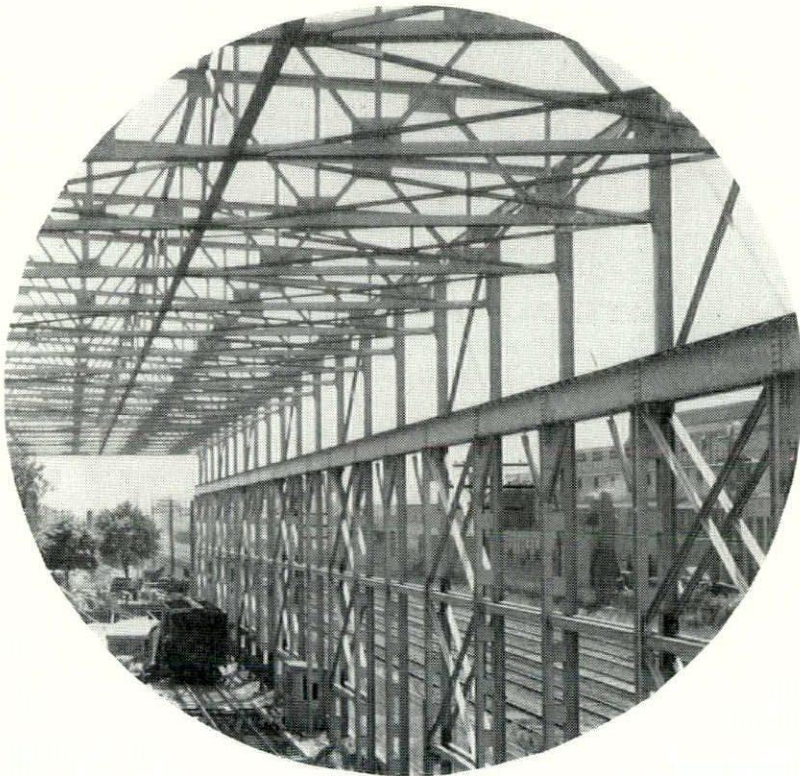
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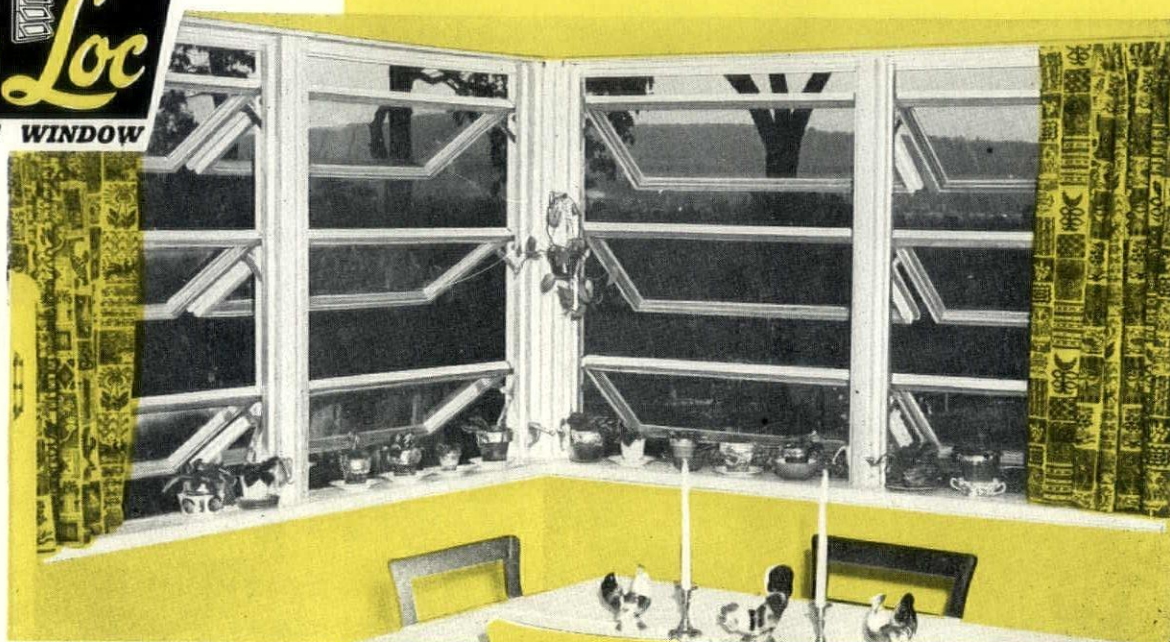
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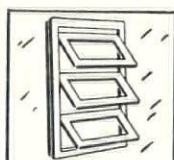
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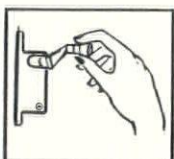
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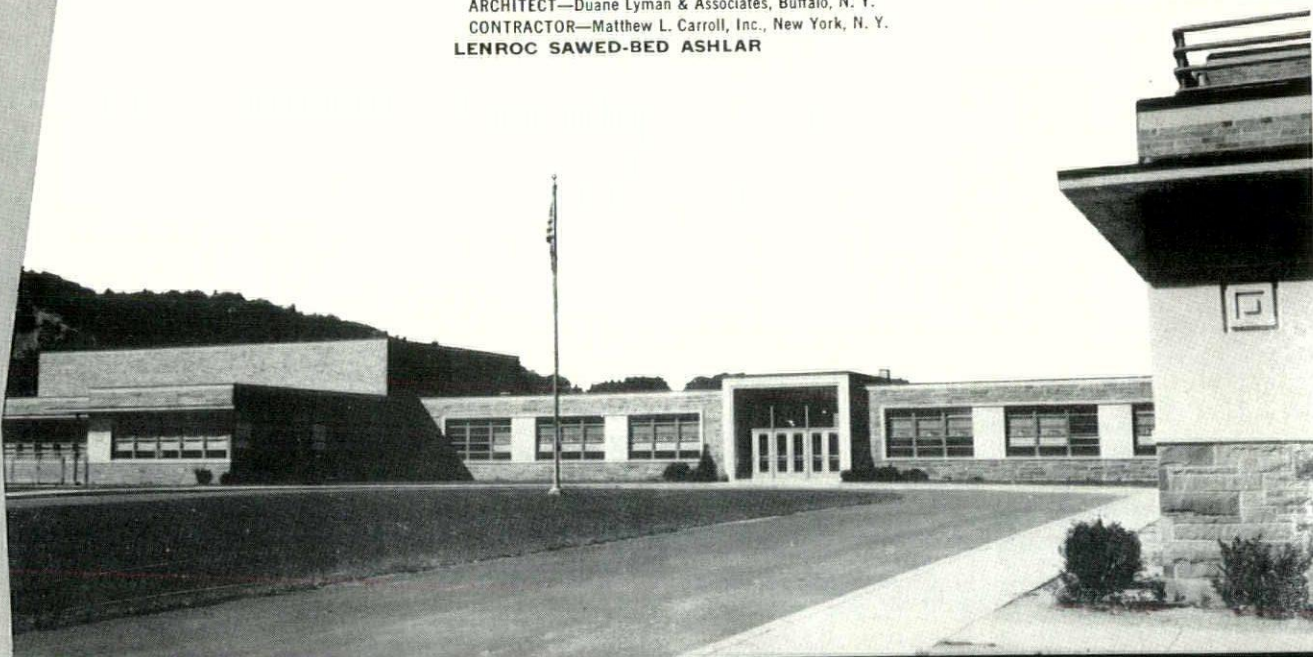
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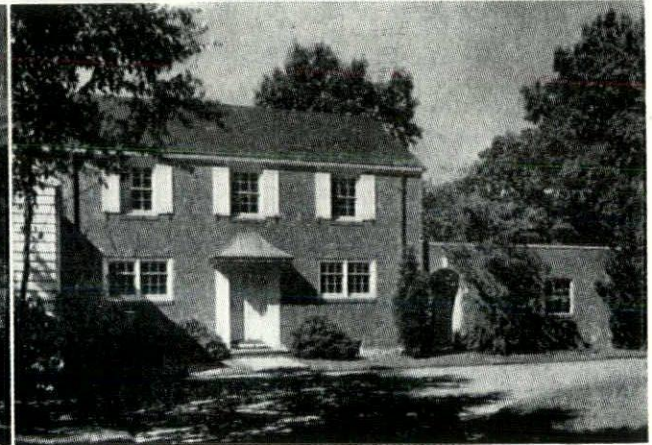
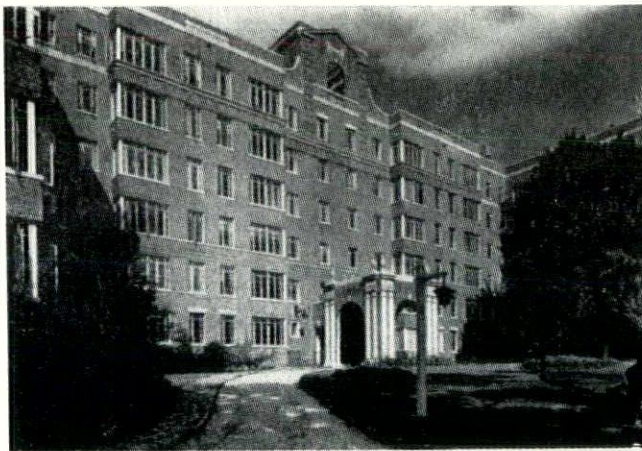
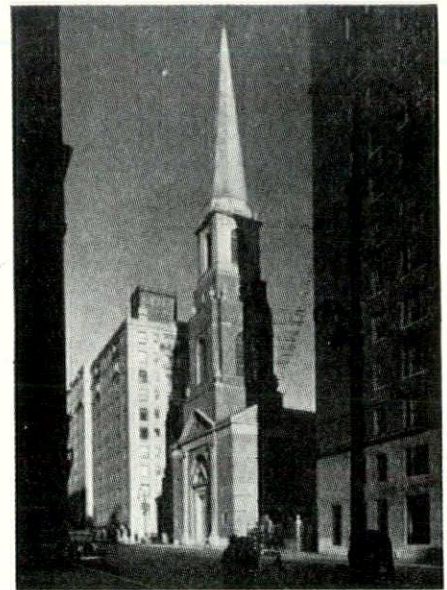


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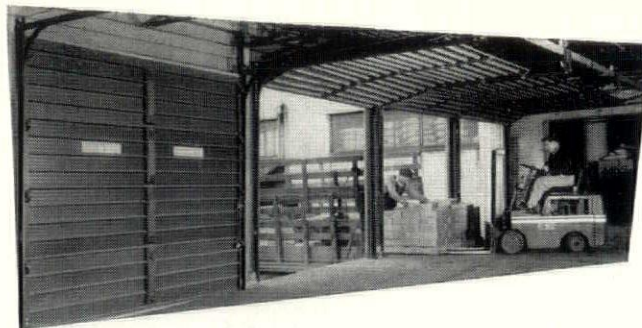
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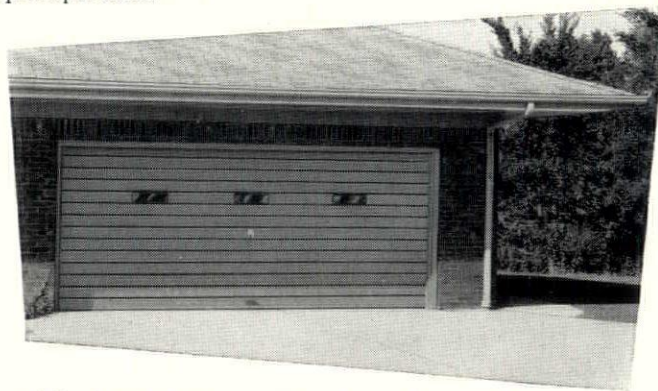
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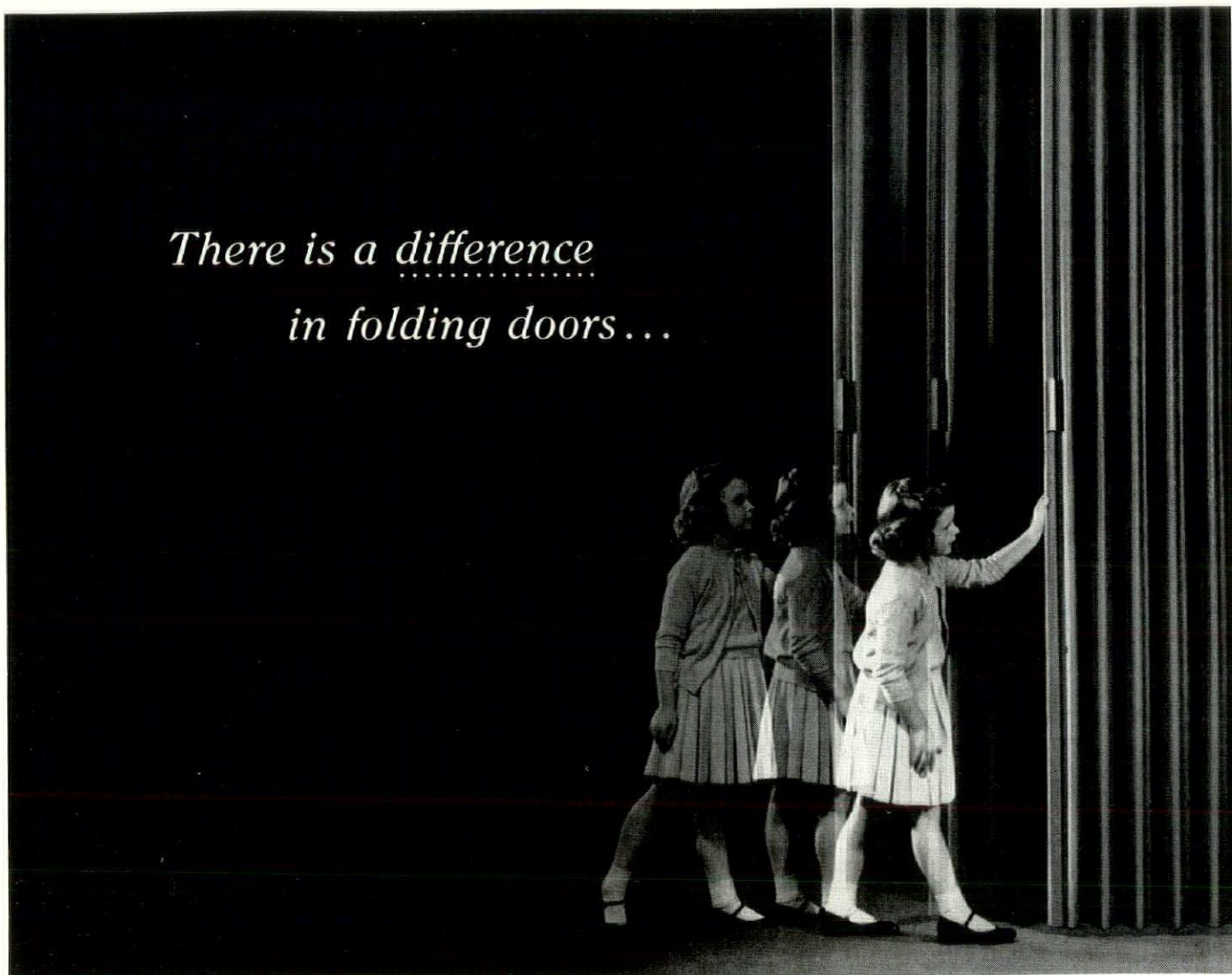
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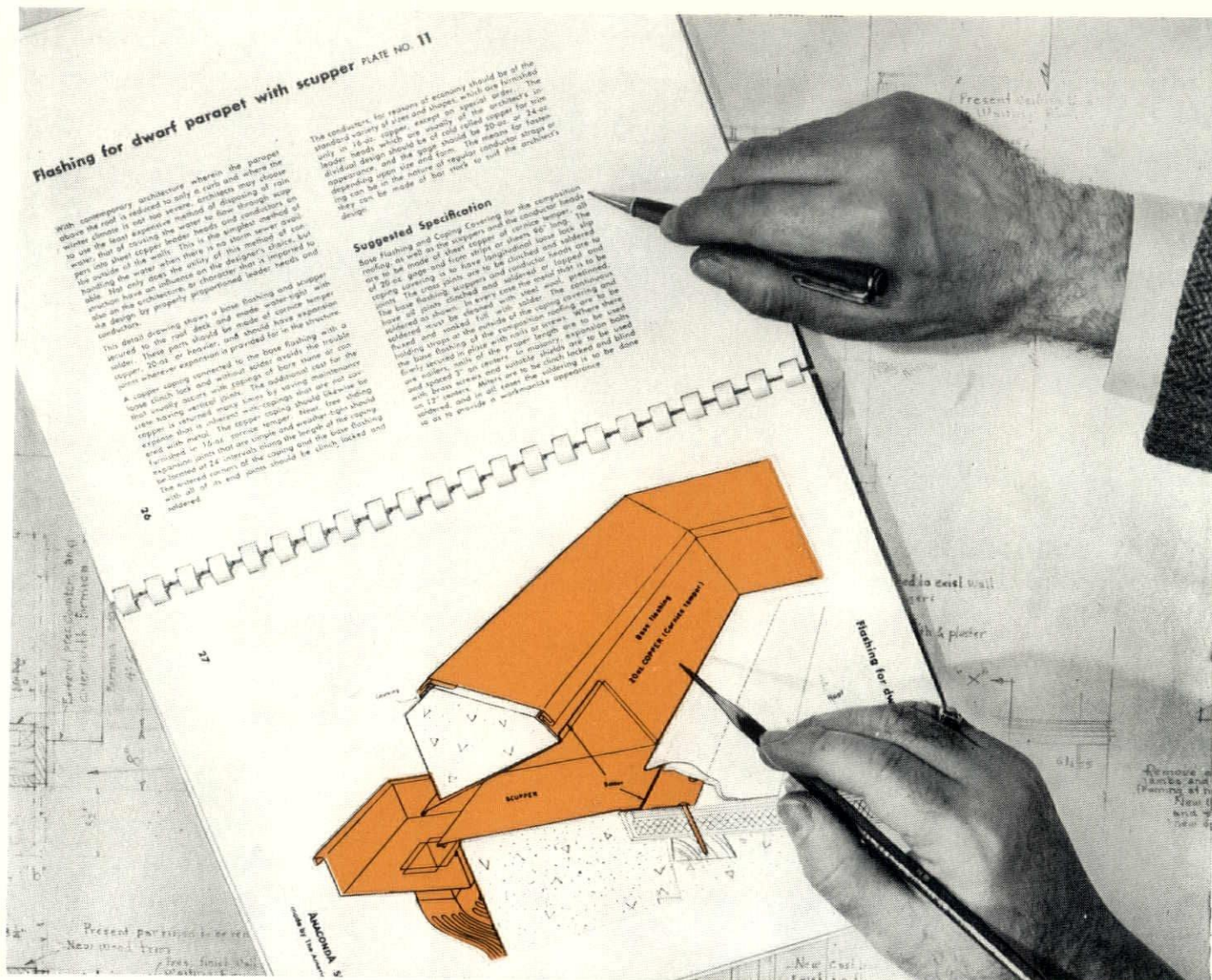
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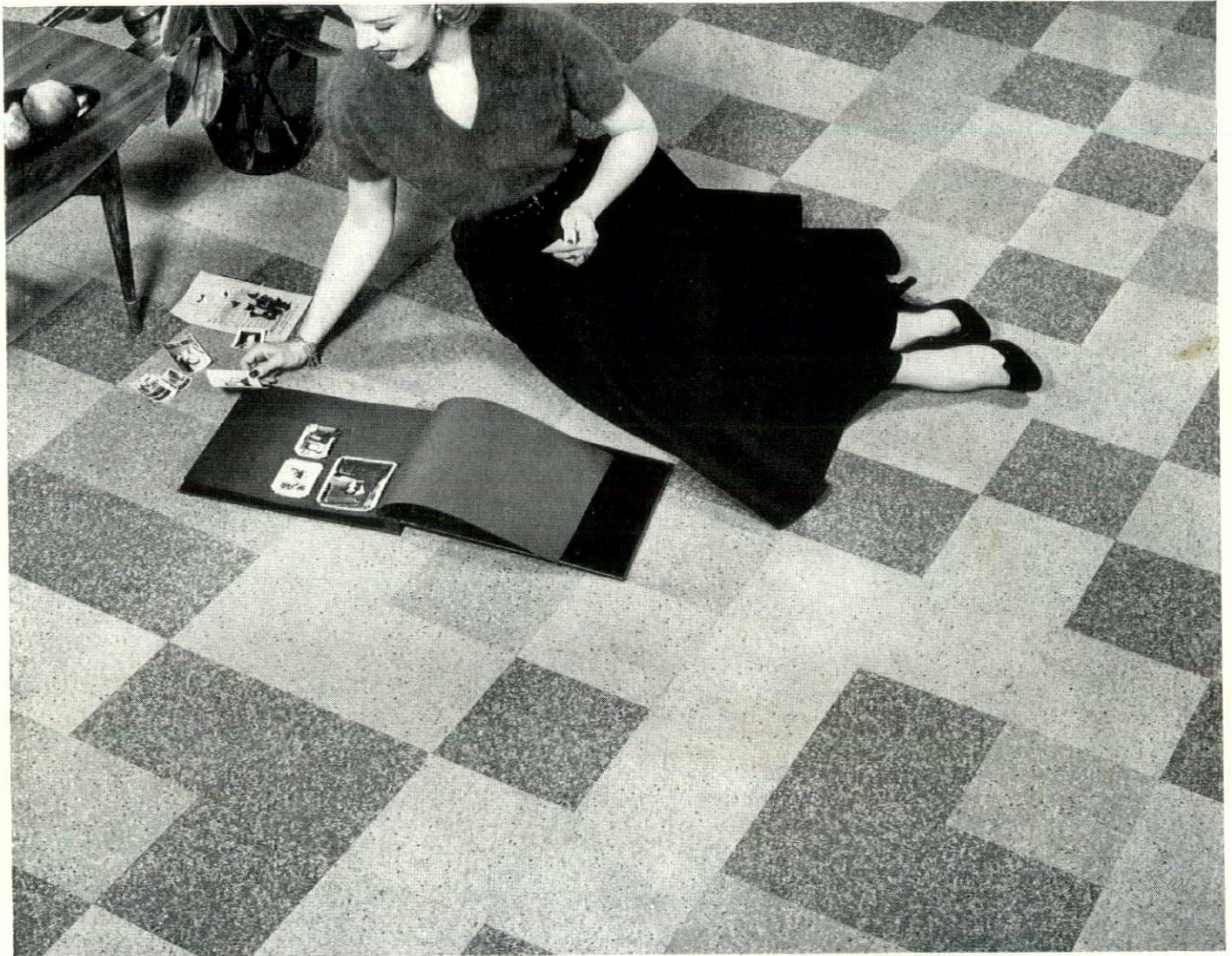
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